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BEAUTY ADORNED



*Pat in astringent upward from base
of throat*

BEAUTY ADORNED

*THE CULTIVATION OF
PERSONAL LOVELINESS*

by

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WITH 12 PLATES AND 16 TEXT ILLUSTRATIONS



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Photographs by Dorothy Wilding

The text illustrations are by Marjorie Lucas

BEAUTY: BY WAY OF INTRODUCTION

TO-DAY the beauty which compels admiration is the beauty of the picturesque, the beauty which is individual.

To be considered beautiful, you need have only one gracious feature; it may be the colour of your hair, the texture of your skin, the set of your eyes, or the column of your throat. Rarely a perfect whole, yet you express a radiant, irregular beauty, typifying the spirit of the age. You present the *illusion* of beauty, or glamour, as glamour is known to-day. You may have too wide a mouth, acutely hollowed cheeks, or a piquant slant to an eyebrow which looks somewhat erratic—but have you personality and a lively original mind behind these facial irregularities of feature, you can be beautiful and considered more beautiful with age, and at no time in your life need you appear unattractive.

It is easier to attain loveliness to-day than ever it has been before. Standards are higher, but they are not so narrowly classified. Only if you are tired of loveliness can you ignore its possibilities and settle down to a dignified autumn of life without those graces which compel attention. And you do not tire of that which is worth while.

The secrets of modern beauty are not merely matters of facial attraction. Rather I would say they are a combination of translucently clear skin, a radiance of the eyes, and the tricks of cosmetic art added to exquisitely dressed hair. More than that—a secret heart which is ever in quest of loveliness.

No particular colouring is essential to beauty. There are harmonic shades in cosmetics to blend with all and enhance them, lotions to protect and creams to preserve.

Make *your* beauty individual as your mind can visualize it, vivid as your imagination paints it on the screen of dreams. The mind which makes resolution to create beauty from the materials available knows already a subtle charm of its own. Don't you agree?

CHAPTER I

BEAUTY GOES SKIN-DEEP IN PREPARATIONS

THERE can be no real cultivation of beauty unless you *understand* the uses of those 'aids' which make up modern cosmetics.

This chart will, I hope, lead you to a mirror-clear understanding of what you need in the cause of loveliness.

Cream de-
scribed as

CLEANSING Any liquefying
or cold cream

This should be applied
night and morning to re-
move make-up and cleanse
the skin surface.

NOURISHING Any skin food
tissue cream
massage cream
emollient cream

This should be applied at
night to build up the tis-
sues and soften the skin
surface.

FOUNDA- Any vanishing
TION cream
poudre liquide
foundation
cream
facial cream

This should be applied
after cleansing and *before*
applying face powder.

CORRECTIVE Any anti-wrin-
CREAM kle cream
muscle oil
hormone cream
gland cream

This should be applied at night as specifically instructed to erase lines, firm the facial muscles and 'youthify' the skin surface.

PORE Any open-pore
CREAM paste
pore lotion
astringent cream

This should be applied after cleansing or mask application to close and refine the pores.

HAND Any skin balm
CREAM hand cream or
lotion
milk of almonds

This may be applied at any hour of the day, particularly after the hands have been immersed in water, to soften and whiten the skin surface.

SKIN Any skin fresh-
TONING ener
LOTION tonic lotion
bracing lotion
mild astringent

This should be applied after cleansing to help close the pores and stimulate facial circulation.

COSMETICS Any lip rouge
cream rouge
eye-shadow paste
eyebrow pencil
lash cream

These should be applied
after foundation cream and
before final powdering.

'Then you will need an eye lotion to keep the muscles of the eyes fresh and strengthened, nail enamels in glorious hues for morning, noon and night, perfumes to move about you in an elusive mist of 'atmosphere'.

Armed with your preparations, your morning treatment can be simple as this:

Primarily, and of vital importance, is your cleansing. Where the skin is dry and sensitive, soap and water may prove an irritant; and while it has certain cleansing virtues, it may roughen and draw the skin surface and encourage puckers.

A good cleansing cream which liquefies as it touches the skin surface is wisest for the sensitive complexion. Smooth it over the face and throat, using the cushioned pads of the finger-tips, then remove with tissues. Never *rub* with your tissues or they will become ragged and leave paper flecks over an otherwise smooth surface.

Then, while the skin is moist with the cream, pat in a skin toning lotion—not an astringent unless you are bothered with a greasy, open-pored condition. Work with your pad of cotton wool up one side of the cheek from the chin—then the other. Across the brow. Upwards from the base of the throat. And when patting, hold the cotton wool or cosmetic pad very lightly, so that it falls away from the fingers with each pat and lends a certain resiliency to your patting.

The skin tonic will stimulate facial circulation and keep the pores refined.

Apply either a nourishing cream or a foundation, or both. The dry sensitive skin will bear a little nourishing cream smoothed on *before* the foundation, or it may be used as a foundation. And in applying the foundation cream, stipple it onto cheeks and brow, then work in with the finger-tips. Never place a lot of it in the centre of the cheek and hope to rub it away over the face.

You will discover that most foundations work in rather well after cleansing cream and lotion where they will not respond to a nakedly dry surface. But if the skin is ultra-dry, a cream resembling a liquid enamel in appearance, without drying qualities, will prove much more kindly and lasting than the average vanishing cream.

Actually, with a very thin skin which feels every breath of wind and sun, you do not require a cream which vanishes, but one which protects and lends a heavier surface on which to dust your face powder.

Use a complexion brush for your powder. It leaves no flecks, stirs the circulation ever so gently, and should be used with light, downward movements over face and upper lip. Across and down over the throat.

Then your cosmetics, whichever of these you have adopted as definitely beautifying . . .

At night, *this* treatment will ensure the preservation of skin smoothness, and rebuild those tissues which have become tired and flaccid during the day.

Remove your make-up with cleansing cream, and remove that with tissues. Pat in a skin tonic—or an astringent lotion where the skin is normal and inclined to oiliness—then apply a nourishing cream or a corrective preparation for the skin about the eyes, mouth, and under the chin-line. If you happen to be leaving the corrective cream on the skin overnight, apply a nourishing skin food over the remainder of face or throat so that you benefit with smoothness and softness at the same time.

Masks and faces—the effect of one upon the other is definitely ‘youthifying’. The electrically controlled mask, which hardens on the face and then proceeds to stimulate nerve cells and broken-down tissues, must be operated by an expert. But there are facial masks suited to every type of skin, and many you can prepare yourselves.

Before applying masks, slip on a rubberized headband or a Lastex bandeau to keep the hair free of your creams.

The average mask should not be used more than twice a week. For the ultra-dry, sensitive skin this particular mask is beneficial and non-irritating.

The yolk of an egg beaten into half a teacupful of warm almond oil. Add just a trace of rose-water. This will not dry on the skin, but nourishes the tired skin, probes the pores and leaves the complexion surface smooth and thoroughly lubricated.

This mask should be applied at night whenever possible, left on the face and throat for ten minutes, then removed with tissues. Apply a nourishing skin food, and leave on overnight to complete the treatment.

This mask is particularly good for the greasy or oily skin condition:

To half a teacupful of toilet oatmeal, add equal parts of rose-water and witch hazel (or eau-de-Cologne) to make a stiff paste. Beat in the white and yolk of an egg. Then apply.

This will dry on the skin surface and draw a little. It should not be left on for more than ten minutes. Remove with pads of cotton wool which have been damped in tepid water. Then apply liberally a cleansing cream, leave it for a few moments, and remove with tissues. This mask has a most gratifying effect on open pores.

A bleaching mask is best obtained with half a teacupful of fine almond meal and sufficient milk to make a stiff paste. It has astringent properties, and should be left on for only five minutes before removal with pads of cotton wool dipped in warm water. Then pat in an astringent

lotion—you will have achieved a warm colouring and an inner glow by this time—and make up for the day.

Almond meal allied to fresh lemon or grapefruit juice provides a still more effective bleach, especially if you have sun-tan to remove, but is inadvisable where the skin surface is sensitive or roughened.

When applying your masks, make sure that the skin surface is prepared for them. Firstly, treat the face to a steam bath to open the pores. Apply a cleansing cream to lift away impurities.

Then smooth on your mask with the finger-tips, or with a fine brush, never rubbing.

There are a variety of prepared masks which can be applied for every beauty bother, though many of these should not be used where a blemish condition exists.

A healing face mask may be prepared with half a teacupful of ordinary yeast, sufficient milk to make a stiff paste, and a few drops of ten-vol. peroxide. Leave this over the blemishes for ten to fifteen minutes, then remove with cold (cleansing) cream, and apply boric acid powder, or an acne cream if your blemishes have taken a difficult turn. You will find this mask most beneficial in clearing the complexion.

As a purely healing and drying mask, mix boric acid powder with warm water in similar fashion, until it is stiff, add a few drops of peroxide, and spread over the facial surface, leaving for a few moments only before removing with cotton wool and warm water.

If you have come to that time of life when you notice a slight dropping of the muscles over the chin-line, an almost indiscernible but nevertheless evident sagging which is not in itself serious, treat yourself to a muscle-strapping toning mask which you can, with a little patience, apply yourself.

After all, there is no age when you can really afford to ignore the ivory column of your throat; no time when you can disregard that tendency to little folds of skin beneath

the chin which later develop into lines, wrinkles, and double chins. It is surprising how quickly and frighteningly they can develop once they have introduced themselves to your mirrored reflection.

This mask treatment will tighten up the relaxed facial muscles, smooth out the skin folds, and refine the skin surface. It might be described as the ideal home 'face lift'.

First of all, treat the skin surface to a generous helping of cleansing cream. Smooth it on without massage, and allow a moment or two to seep into the pores. Remove the cream with absorbent tissues, never rubbing.

Apply a mild astringent lotion to a pad of cotton wool, and pat briskly, with *upward* movements always, until the skin begins to tingle.

Now apply the beaten yolk of an egg, thinly, over face and throat, never for a moment neglecting the nape of the neck. On this apply the whisked white of the egg, and you will experience a tightening sensation almost at once.

Take a two inch wide strip of linen, about a yard in length, and bring it up from beneath the chin, tying securely on top of the head so that the chin is tightly held.

Prepare two pads of cotton wool dipped in eye lotion or cologne, and lowering the head onto chair or pillow, place a pad over each eyelid.

Allow yourself seven minutes' complete relaxation while the mask of egg tightens and the linen strip lifts and firms. Think not of your face but of a pleasant incident in the past or a looked-for to-morrow. Let the relaxation be as complete as possible, and don't attempt to talk.

Remove the pads from the eyes, wrap a small piece of ice in a linen handkerchief, and pass it briskly to and fro over the linen strip, bringing it up always from beneath the chin to the brow, until you feel the cold has penetrated thoroughly. Another minute, and you may remove the linen strip.

Apply cleansing cream once more to remove the egg,

and clean off with tissues. Now massage in, very lightly, a nourishing skin food. Over the entire throat apply a muscle oil—a good castor oil will serve the purpose—and leave these on for another five minutes. Are you bound for out of doors, remove with tissues and make up for the day. Are you retiring after the treatment, leave the thinnest film of skin food and oil on overnight, and you will have achieved a complete muscle-strapping and skin-toning treatment in one.

Your throat-line needs exercise, too, to keep it firm and tender and youthful in appearance.

On waking in the morning, sit up in bed, raise the arms, and place your hands behind your head. Now turn head and body from the waist, with eyes and chin directed ceilingwards without moving your hands. Bring eyes and chin back to normal, turn head and body from the waist in the opposite direction, and once more fling up the chin and lift your eyes heavenwards. Try this, from one side to the other, six times before you jerk from your bed. You may discover at first that it is a strain to keep the hands behind the head, with elbows flung out, but the strain will disappear when suppleness steps in.

If you discover that it is the *skin* beneath the chin-line has sagged, and not the muscles, treat it to a brisk patting, night and morning, with a resilient-handled patter, aided by an astringent lotion which can be applied to cotton wool and tucked round the patter-end. Keep the chin well up, but not thrust forward, as you pat.

Beauty for you who have said good-bye to youth, and are contemplating if not enjoying the maturer years, goes very much deeper. And because there is never enough said or thought or planned about beauty for you who no longer wish to court the semblance of youth, may I say: grow old beautifully. Make your age something to be remembered but vainly guessed at, not only by using those

aids to loveliness which can lend you the skin and colouring of tender years, but by enhancing the strength and character and personality you have gathered with the advancing times.

Follow the morning ritual faithfully. Be conscientious about your bedtime treatment, and keep to a course of masks which really benefit the skin and make you happier about your appearance. For the skin which is definitely ageing, astringent masks should be avoided wherever possible.

So can you encourage your skin to be petal-soft, however many fine lines it has accumulated in the weathering of life's hazards.

Encourage your hair to become silver-white. It is both distinctive and charming, and you can achieve this by using regularly a blue shampoo, setting lotion and friction oil which throw up and accentuate the whiteness, and prevent any tendency to what is known as *faded* hair.

Keep your hands worthy of notice too, and take heed of your manicure.

For make-up—if you have existed until this day and age without it, it is doubtful whether you will ever be truly comfortable facing an utterly new reflection of yourself. But just a little, gently applied, will lend you assurance in the company of your bright young people. Choose pastel shades in dress and cosmetics, rather than dark ones. If you haven't a 'feeling' for lipstick, try a colourless lipsalve which will keep your lips soft and pliant and prevent dryness and wrinkling. Lend your cheeks a trace of colour if you happen to be pale of skin and white of hair. You may look attractively mature, but you will not wish to look pallid.

Your figure—don't be drastic with remedies for sylph-like slenderness which really won't express you. Find a diet which suits you, keeps you healthy; and follow it faithfully. Don't be afraid to be pleasantly plump if Nature intended you should be like that. When you reach the

time for sitting back to watch others achieving, make up your minds to sit back comfortably. Keep fit with daily exercise—just a little of it, but no strenuous movements. Keep yourself alert and give nothing opportunity, in the way of trouble, to catch hold of you and stay with you.

Be fragrant—in your personal immaculacy and in your perfumes. You are never too old to choose an individual essence, and have it about you. Never old enough to have done for yourselves all that Nature neglected to do in the matter of your appearance. And for every one of you there is always that luxurious sense of being alive and feminine and able to taste the delights of the bath.

Take care of your feet. See that they are fitted with shoes which *belong* to them. Treat them to frequent curative baths so that they will always be friends and staunchly supporting. Don't permit them to become painful or ragged of temper through a neglect of daily care. Your feet can be dainty, right through the years. And if through fault or circumstance they have become weakened in the matter of arch or tread, don't be content to resign yourself to less activity. It is that slacking off in the routine of your days which makes you feel old when you should be reaping the best life has to offer. Keep your feet light and free. Have those arches lifted or correct them with exercises.

It is no longer strange that you can be lovelier in maturity than you were in youth. A comparison of portraits, over the span of years, will reveal what it may be difficult to believe. If you have learned to live the right way, and hope, and take a quickened interest in the pageant of people and incidents ever moving forward, you can grow old beautifully by being supremely yourselves. . . .

Beauty for those of you who are very young is something different. It costs very little, and it takes little of your time. You move bravely forward, experimenting here and there, regardless of how you may suffer later on—whether

it is in the cause of a love affair, or a lipstick. In a brief year you can transform your skin from its petal-bloom texture to a coarse, open-pored and sorry condition. In the same year, careful with your experiments, cautious in your handling, you can retain your petal-bloom skin texture and have learned how to beautify every feature.

But it is in that first year, when you take to 'lovelifying' aids that you must experiment to discover which best suits *your* skin. Keep to the simplest discoveries and treatments, and follow beauty's rules when applying. I think there is never as much danger in the creams and lotions as in the method of application. Remember:

(a) that all massage movements, whether deep-fingered, or feather-light, in straight, lifting movements, or quick circular movements, should be upward in persuasion—never downward.

(b) that no creams, lotions, cosmetics or face powders should be *rubbed* into the skin surface. Smooth them on if you will. Use a fine brush, or massage, but never rub.

(c) That cleansing cream should be used to remove all make-up before another set of make-up is applied, and that you should never sleep in that make-up.

There are countless rules in the game of beauty, but for the very young of you, this abc is worth remembering.

If you are using face powder, don't attempt to apply it directly to the skin surface merely because your complexion is normal, non-greasy, and never troublesome. Face powder needs a foundation to which to cling, and to keep it from filling up those fresh, clean pores.

And since the blemish problem is practically youth's own, do make use of the splendid acne creams and lotions which prevail to-day to heal and mend the scars before applying cosmetics which may irritate.

I am not going to tell you that the creams and lotions of themselves will effect a cure for the blemishes. The trouble goes deeper. Correct your diet as far as possible. Take your foods dry, without seasoning and sauces, and

with little or no salt. Drink six glasses of water between meals each day. Never drink during meals.

Take plenty of fresh fruit only if it agrees with you. With many of you it only causes fresh trouble. Include green vegetables with your principal meal of the day, and avoid fried foods, mayonnaise, and rich soups.

If your blemish problem is due to acidity—and this seems to be the chiefest cause—you can afford to cut down your meals to a minimum and avoid all acid-making foods and liquids. But if it is due to under-nourishment, include milk in your dietary at mid-morning and on retiring; substitute milk puddings for fruit salads; and take a flesh-forming or building food over a period to banish the blemish problem.

Blemishes are often accompanied by blackheads—another condition arising from impurities in the bloodstream. Don't mar your skin surface by using the nail-tips in removing the blackheads. Herbal sachets will lift these out for you, and avoid breaking and scarring.

If you prefer to remove them with hot towels, first steam the face, then with the towels placed over your finger-tips *press* deeply, rolling the flesh from one finger to the other, until the offending blackhead is removed. The rolling prevents a breaking of the skin and subsequent scarring.

Be kind to the youthful skin surface. While you have little need to preserve, protection is essential.

CHAPTER II

BEAUTY BECOMES HEAD-WORTHY

TO-DAY it is supremely important that your hair is as well tended and as beautified as your complexion. It must be groomed as your hands are groomed; it must look healthy, and it should be individually expressive of you.

Are you blond, you must be very, very fair, luxuriantly ash or golden. Are you brunette, you should acquire dancing copper lights; and are you a redhead, your hair should be a gleaming chestnut hue by design or by dint of persuasion.

Styles in hairdressing, as in facial contours, are no longer classic. I mean, you can adopt a 'little woman' style and have curls dipping over your forehead, your hair fairly short at the back, and fastened securely behind the ears to add to the demureness. This is particularly whimsical do you possess the piquant type of face with a high brow-line.

Or, if you wish, you can wear your hair drawn down from the centre parting and wound into a loose figure-eight knot in the nape of the neck. For the face inclined to be plump this is a grace-giving style, and has character of its own.

Another favourite is to take the side parting well over the crown of the head, right down to the neck-line, and have the hair waved, bias-wise, away from the parting. The hair must be shaped to the head and kept so, if you adopt this style, because it has a *soignée* influence which permits of no 'fluffiness'.

A row of tight, flat ringlets placed parallel with your parting, across the head, gives a Grecian feeling which needs to be emphasized by your clothes.

And for the younger ones of you, there is nothing more delightful than the side parting, with the hair taken

straight over the brow and permitted on one temple to dip into a wave, cut short. Then loose waves again, breaking over the ears in a shorter layer, brought forward with your comb, with half-curls at the tips, so that there is a delicious freedom about the head. The straight line across the brow is kind to nearly every type of feature, and essentially lovely for the long or oval face with high, rounded brow.

For the evening the massed curls up to the crown of the head from the nape of the neck, not tightly placed but allowed to drift out softly, add to the charm of the modern gown whether it is created from diaphanous organza or blistered crepe or the dullest of sequined satin.

There is a different shampoo for every type of hair. For you who wish to revive fair hair inclined to dullness, a tablespoonful of camomile flowers boiled in water will provide a lightening effect, especially if you leave the liquid to dry on the hair. It should never be rinsed off with clear water.

Have you red or light brown hair, it can be beautified and made vivid with henna. Make a shampoo with a tablespoonful of pure Castile shavings, dissolved in boiling water to which has been added a little camomile flower water and one ounce of pure Egyptian henna. This should be beaten, then applied over the hair evenly, and allowed to stay on for three to four minutes before removing with a soapless shampoo.

For deeper tones of red and auburn increase your helping of henna, and the time you permit it to stay on the hair.

After shampooing, do make sure that you have removed the soap before you attempt to dry. Otherwise you cannot hope to achieve a lustre on the hair.

If sunshine is available, do let the hair dry naturally, and benefit. And to avoid any possibility of a chill after shampooing, apply just a little cologne over the nape of the neck, behind the ears and over the brow.



Curl hair forward with comb and finger

Brush well after the shampoo.

When the hair is brittle, with a disposition to split ends, treat it to a bath in warm almond oil and massage well into the scalp. Then mix a shampoo with a dessert-spoonful of pure soft soap and a teacupful of boiling water. Beat well, and when cool, shampoo the hair thoroughly. This combines a lubricating and cleansing treatment, and should be applied weekly for six weeks to benefit the hair.

If your hair happens to be greying in patches, you have a choice of several shades of henna—even an ash-blond henna has now made its appearance on the hair beauty horizon—with which to disguise that greyness until it is sufficiently 'all-over' in effect to be enchantingly silver.

Is the hair merely beginning to grey, use a graduated henna, and be cautious when first you experiment with it. It is better to have it under-tinted on the first occasion, than a colour you cannot bear to behold.

The henna application need not be an expensive matter if you use it at home. You need to make the henna into a hot paste, and after shampooing, paint it onto the hair with a small toothbrush. Begin at the parting, close up where any change of hair colouring is most noticeable. And leave the fine hair at the temples until the last moment, because this 'takes' the henna far more quickly than the stronger growth at the back. Then rinse thoroughly before you attempt to dry.

It is wise to use your henna application just after a new permanent wave, or at least a month before, so that it does not prejudice the success of the wave. And in permanent waving, choose that method which best agrees with your hair. You will have to rely on your hairdresser in regard to shaping the hair to the head and cutting to any fresh style, but don't allow yourselves to be persuaded by the inexpensive wave. A successful permanent wave depends on the skill of the operator in winding, whether it be point or spiral. The point (*croquinole*) is perhaps

best for those provocative small curls you have set close to the head. But have you visualized yourselves with these, have the hair at the back cut in two or three layers before the permanent waving is effected. Otherwise you will achieve a waved crown, with a single row of curls in the nape of the neck.

The average 'life' of a permanent wave is between four and six months. If you have had an unsuccessful one, don't take the risk again with the same method. It might prove disastrous. Be courageous and try a new one, and be certain that your hairdresser understands your hair as well as the waving method you have chosen.

It is your privilege to have a 'test' curler first and try this out before you lend the whole head to the experiment. And if the method you choose is a little more costly than others, consider the venture worthy of the expense. You cannot afford to lose hair beauty or hair healthfulness; and I would remind you, do you court disaster with your permanent wave, you may have to wait at least four months before you can proudly reveal your head or experiment again.

Ash-blond and white hair take the curl much more rapidly than dark hair. But do insist that your hairdresser uses another reagent in place of ammonia, since this is inclined to leave yellow streaks in white hair, and yellow streaks cannot easily be banished. Have your hair under-baked rather than over-baked for the given five to eight minutes, since it takes the wave so well. Thus you can avoid frizzing.

Strong hair takes the wave easily, too, whatever its colouring.

Do you possess a natural wave over the crown of the head, have only the ends permanently curled, leaving the top hair free.

And before you have a new permanent wave, bathe the hair in warm almond oil. Massage the scalp with the finger-tips, working up from the nape of the neck. Then leave it on the scalp overnight whenever possible.



*Bring the fingertips upward from nape
of neck*

In the matter of setting the hair after the permanent wave, you can have this done by your hairdresser, or you can achieve it yourself. The plastic cream or lotion is ideal for this purpose, lending the hair a lacquered effect until it is combed through, and making firm the waves and curls you wish to achieve.

-

If your hair is dull, lifeless, or thinning visibly, massage will do much to restore its normal elasticity. Place the fingers at the nape of the neck, and with firm circular movements, lifting the skin away from the scalp, work up, out behind the ears and over the crown of the head. Repeat several times, morning and night. Then brush the hair using a rubber-cushioned brush; comb, and coax back into wave.

It is in this gland at the nape of the neck that acid deposits are always forming, checking normal scalp circulation. And if your scalp circulation is poor, your hair may begin to thin and lose its colour. Massage will do much to break up and improve this condition.

If your hair is thinning only over the temples, place your thumb just below the lobe of the ear, and with your four fingers work in small circles from the centre brow outward, framing the face as you proceed to massage.

For dandruff in the hair a warm almond oil bath is ideal, and you can apply the oil with a pad of cotton wool or with a small camel-hair brush. Paint along the several partings it is advisable to make with your comb, then massage. A sulphur lotion also will help to rectify this condition.

Prematurely greying hair may be inherited or it may be caused by prolonged nervous work or mental strain. Follow a nourishing diet to help restore the hair colouring, allied to corrective massage. Electric massage is especially beneficial for this purpose.

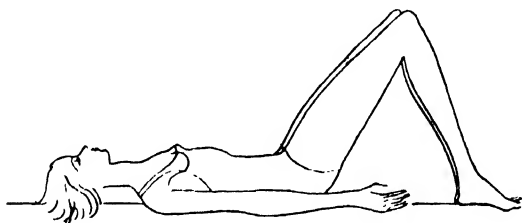
CHAPTER III

THE WAY TO HEALTHFUL SLENDERIZING

WHATEVER the texture of your skin, the tint of your hair, the beauty of your hands, one thing above others is noteworthy about you—figure-loveliness. And whatever the curves to which you were born, were they tender or cumbersome, you can make yourselves over into glorious limb-free beings will you follow these slenderizing movements:

First—may I introduce what I have called
THE LOVELIES' SPIN:

Lie on your back, arms outstretched at sides, knees drawn up, feet together on the floor. (Throughout this



exercise do not allow your knees to move.) Curl up the spine from lower hips to waistline, drawing in the 'tummy'. Raise left waistline, allowing your weight to go over to right side of waist and keeping left side of hips off floor.

Lower left hip, allowing pressure to go across lower hips.

Raise right lower hip so that weight is now on left lower 'corner' with your back still hollowed. Keep right side off ground and curl up left side to left waistline. Lower right side waistline until weight is in centre of back once more.

You will discover the 'tummy' muscular work is this:

Relax muscles on 'down' and lower 'across' movements, and draw in and upwards on curling up and upper 'across' movements. By keeping your knees to the centre this gives work to the diaphragm and outer 'tummy' muscles.

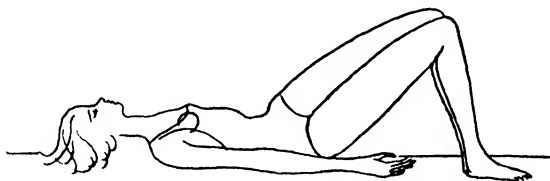


FIG. 2

Work twelve times 'down left' and 'up right' then twelve times 'down right' and 'up left'.

This is an advanced exercise a little difficult to achieve at first, but vastly interesting when you have accomplished it.

Then THE LIMPING LADY to reduce upper hips, where

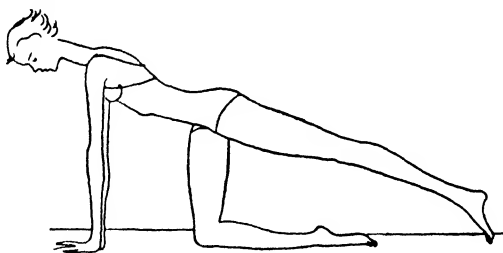


FIG. 1

those little pads are so fond of gathering and spoiling the contour of your hip-clinging evening gowns:

Take your position kneeling on right knee with the left leg extended behind, the left foot exactly in line with the right knee and foot. The hands should be placed at a comfortable distance apart on floor with the elbows

straightened. Now draw up left hip towards waist at same time drawing in the 'tummy'. Lift hip backwards, then draw it downwards as far as possible, relaxing 'tummy'. Then forwards and upwards, beginning the 'tummy' brace once more.

The hip movement is a circular one and although difficult

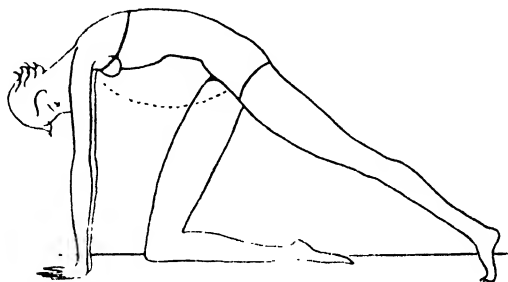


FIG. 2

to get very much movement at first, you will discover after a few days the circle can grow considerably. Try this—ten circles with left hip, then ten with right. Don't move your non-working hip, and keep the extended foot in line with the other one.

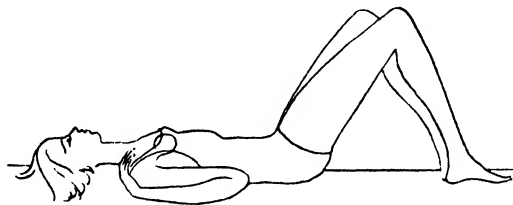
This exercise has a humorous aspect, in the beginning, but achieved in the privacy of your own room, the LIMPING LADY is going to present you with a trimly tailored hip-line; and what is more enviable in figure-beauty?

Are you desirous of straightening and strengthening your spine, and slimming a high 'tummy' contour, adopt the JERKING JANE exercise:

Lie on your back with finger-tips touching outsides of shoulders, elbows drawn in at sides. Now draw up your knees, well apart, keeping the feet together on the floor. Draw down the spine at waistline, and *draw in the*

Raise your arms above head, keeping hands and elbows on the floor, at same time sliding legs down, feet about twenty inches apart when legs are straight. Keep spine on floor and the 'tummy' drawn in—this is important. Relax.

Draw down spine and draw in 'tummy' once more, arms and legs returning to first position. The 'tummy' must



not be tightened, and while you will find it difficult to keep the spine close to the floor when the legs are moving up again, persevere with it.

Do you happen to know the discomfort of a tired, aching back, you will love JERKING JANE for the *tone* it brings to the body generally, in addition to a lissomness in sitting, standing, and walking postures.



FIG. 2

Do you know how to breathe correctly? How to banish that 'roll above waist' successfully from your measurements chart? You can achieve both with this CONTROL FIRST movement:

Hold the hands on the lower ribs, finger-tips curling just around the inner edges—at the diaphragm—and take a very large breath, pushing your hands outwards

with the expanding ribs. Breathe out again, using pressure with the hands to close the ribs together again. And make sure that the chest does not ride upwards, but only outwards.

Try this twelve times, then remove the hands and attempt to breathe in the same fashion, inflating and deflating the lungs with exaggeration. So can you breathe correctly in work and play after a little while, keeping at bay that disastrous bulge which has a habit of appearing above the waistline.

To purify the bloodstream, the impure blood is pumped from the heart, travelling through the little vessels to the lungs, there being oxygenated by the pure air which *should be* (and so often is not) breathed into the lungs with every breath. Unless clean, pure air is taken into the lungs the blood must return to the heart in the same impure state in which it left. That is why it is so necessary to fill the lungs and not the 'tummy' or the upper chest with air, in normal breathing.

To taper the lower limbs as well as your hip-line, persevere with this exercise.

THE DANCING LADY:

Lie on your back with legs straight, spine drawn down to floor at waistline.

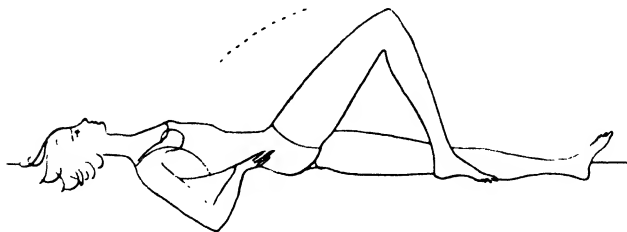


FIG. I

Hold hands in at waistline pressing on to the hip-bone, keeping the spine down. Now stretch the right

leg downwards as far as it will go, then draw upwards lifting the hip-bone up towards the waistline—difficult at first, but so suppling when you become expert.

Don't allow any movement to occur in the left hip while you are performing with the right. Repeat three times, then four times with the left leg, night and morning.

You will be amazed to discover what a subtle difference this will make to your ankle measurements, as well as your upper hip and waist. But the secret is to control one side of you quite rigidly while you are exercising with the other. . . .

As a complete guide to the elimination of body poisons, slenderizing for the 'tummy' contour, as well as being grace-giving to the legs, here is THE FALLEN CHAIR:

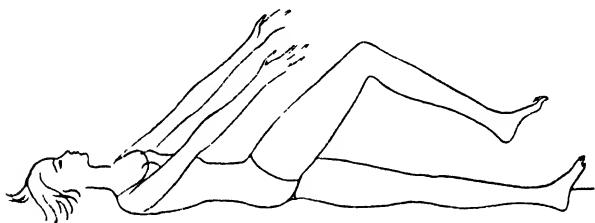


FIG. 1

Lie on your back with knees bent upwards, feet together on the floor, arms down at sides. Draw shoulders downwards and backwards stretching *back* of neck. Draw down spine at waistline, then slightly curl up the spine from lower hips until the weight of your hips rests on the centre of the back. Comfortable? Now draw in the 'tummy'.

Draw the right knee towards the chest, clasp the knee with both hands, press knee to chest without allowing shoulders to rise from ground. Slide hands off knee, still clasped, and place on upper 'tummy', where there should be a 'hollowing'.

Drop the right foot to the side of the left one, keeping the hip tipped and 'tummy' well in. Allow the right leg to slide down with complete relaxation. Bring up right knee to chest again without hollowing back, press the chest. Repeat with right leg four times, then place feet side by side with knees bent and relax 'tummy' and hips before repeating with left leg.

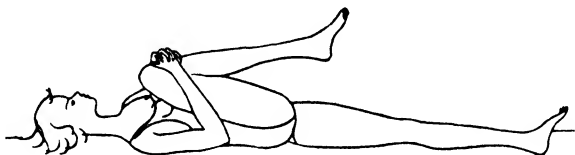


FIG. 2

The tipped hip and 'tummy' hollowing should be held all the time you are practising this movement. And this is one of those corrective movements which have a distinctly flattering effect on your complexion, since acids and poisons eliminated from the system *signify* a delicate complexion tinting.

Dieting, of course, plays a vital part in slenderizing, though it has been sadly abused. Dieting can be quite healthful if you follow balanced menus. But to undermine the health and nervous system can never be beautifying, have you the most sylph-like measurements.

The following diet can be followed over six weeks with most gratifying results.

First Day

At Breakfast: Weak tea flavoured with milk, or weak coffee.

Eggs cooked in any form without butter.
Dry toast with butter.

At Lunch: One grilled herring.
Two breakfast rusks.
One glass of milk.

- At Tea: Weak tea with tea rusks and butter.
- At Dinner: Oyster or chicken broth.
One lean lamb cutlet grilled.
One serving green vegetable.
Coffee junket.

NO MILK SHOULD BOIL

Second day

- At Breakfast: Weak tea or coffee.
One grilled kipper.
Dry toast with small portion butter.
- At Lunch: Savoury omelet, with very little butter
in serving.
Cream cheese or one glass of milk.
- At Tea: Weak tea with one tomato sandwich.
- At Dinner: Milk soup.
One portion boiled chicken.
One serving green peas.
Lemon *soufflé*, or baked egg custard.
Coffee if desired.

Third Day

- At Breakfast: Weak tea or coffee with milk.
Omelette.
Breakfast rusks with butter.
- At Lunch: Scotch woodcock or lean lamb cutlet
with green salad.
Toasted cheese fingers.
- At Tea: Weak tea with wheaten biscuits.
- At Dinner: One portion of lean meat, grilled or
roasted.
One helping of green vegetables with one
potato.
Lemon junket.

Fourth Day

- At Breakfast: Weak tea or coffee with milk.
Grapefruit with sugar.
Egg, poached or boiled.
Dry toast with butter.
- At Lunch: Fish mayonnaise.
Weak coffee.
One slice bread with butter.
- At Tea: Weak tea, plain biscuit.
- At Dinner: Milk soup.
Grilled sole served without sauce.
Cinnamon junket, or baked egg custard.

Fifth Day

(Before breakfast, one slice of pineapple served without sugar.)

- At Breakfast: One boiled egg.
Toast with butter.
(No tea or coffee.)
- At Lunch: Smoked salmon.
Two wheaten biscuits with butter.
Milk pudding.
- At Tea: Weak tea with tomato sandwich.
- At Dinner: Chicken broth.
Fillet of sole.
One helping of peas.
Flavoured blancmange served without cream.

Sixth Day

- At Breakfast: Weak tea with milk.
Grapefruit.
Scrambled egg with breakfast rusks.
- At Lunch: Grilled herring.
One green salad.
One glass of milk.

- At Tea: Weak tea and tomato sandwich.
At Dinner: *Consommé*.
Baked haddock served without sauce.
Mashed potatoes.
Lemon sponge.

Seventh Day -

- At Breakfast: Weak coffee with milk.
Smoked haddock.
One slice bread with butter.
At Lunch: Prawn salad with mayonnaise.
One glass of milk.
At Tea: Weak tea with one tomato sandwich.
At Dinner: Milk soup.
Fillets of sole, with *sauté* potatoes.
Prunes and baked custard.

'This six weeks' diet varies from others in that it includes milk. For anaemia, when dieting becomes essential, this diet will be found ideal, although it is never wise to continue such a diet indefinitely where the anaemic condition persists.

If your dieting is concerned with a matter of a few pounds' reduction, a four-day diet should make the necessary difference to your weight. Follow this only if you find fresh fruit agrees with you:

- At Breakfast: Grapefruit juice with cold water added.
One helping of cereal such as Shredded Wheat.
Dry toast with butter.
Mid-Morning: One glass of cold water.
At Lunch: One large green salad (including grated carrot, lettuce, tomatoes, peas, and if liked, grapefruit), to be served without mayonnaise.
Dry toast with butter.
Cheese toasted fingers.

At Tea: Weak tea with a tomato sandwich.

At Dinner: *Consommé*.

One portion lean meat, grilled or roasted.

One large helping green vegetables.

Fresh fruit salad served with thin cream
(fruit to include white grapes, grape-
fruit, orange, mandarins, apples, plums,
pears, or prunes).

If you prefer to vary the fruit with each of the four dinners, make it oranges with mandarins and cream on one evening; half a pound of white grapes without cream on another; plums with sliced apple and cream on the third, and prunes with thin cream on the fourth.

You can have no early-morning sparkle about your eyes are they not translucently clear—you can have no zest for life if you lack energy. And if you enjoy normal health and weight, don't permit an absence of bread from the menu over any considerable period.

It can be taken in the form of Melba toast or cheese toast or savoury toast, and since there has been predicted a return of the softer curve for 1935-6—the achievement of a delicately rounded feminine figure—bread, with milk, is being included in many of the newest diets for retaining slenderness.

Here are the foods you *may* take while slenderizing. In hors d'œuvres, keep to smoked salmon, eggs, anchovies, and tomatoes. Eggs figure largely in the newest of diet charts.

Take meat, such as beef, lamb, veal, but never served with thickened gravy. Fish boiled or steamed, and poultry or game, without sauces.

Vegetables such as asparagus, carrots, cauliflower, celery, cucumber, runner beans, and spinach. Potatoes too, may be taken once daily.

Fruit such as grapes, pears, grapefruit, pineapple, prunes, and rhubarb.

Sweets like baked egg custard, egg jellies and milk jellies.

Your butter should not exceed four pats per day, and your milk three-quarters of a pint. So can you keep slender and healthful.

Your facial contour is the first to show signs of wrongful dieting. It wears a pinched, drawn expression no cosmetics can disguise. Slenderness in this age should be a matter of corrective movement allied to sane dieting. Eat the foods which matter and omit those which are merely filling.

Where a marked tendency to small red veins in the face persists, make a point of never overtaxing the kidneys with liquids. Modify your usual helpings of tea and coffee. Avoid soup in any form. You may indulge in green vegetables, salads and fruit, also fish.

Then, quite apart from definitely slimming exercises, there are those corrective movements for every kind of beauty bother.

For the straightening of shoulders which are drooping, or hunched or unlovely, the PLASTIC THROW is a revelation.

I want you to try this movement when you are feeling particularly annoyed with the world in general, so that you put a certain force behind it.

Take your position standing, your feet twenty inches apart, the right foot pointing outward, the left foot straight ahead. Now throw the weight of the body *back* on the right leg, lifting and bending the left arm as you do so.

Thrust out the right arm, just as though you were pushing trouble away from you, in the direction of the left foot, and let the body lunge with the thrust. Now back again your weight on the right leg, the knee of your left leg bent, and relaxed, and forward again.

The whole of this movement is plastic and graceful, yet it works wonders in the slenderizing of arms and shoulders and helps to firm the chest. Lunge three



FIG. 1

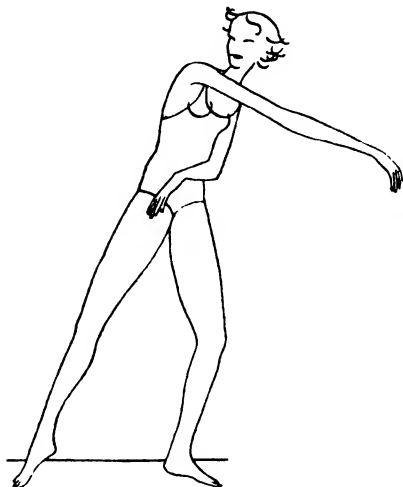


FIG. 2

times, then reverse the feet so that the left foot points outward, and the right straight ahead.

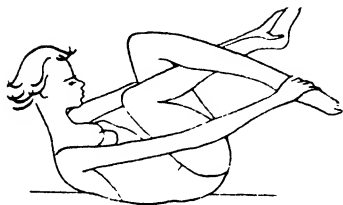
Throw the weight of the body back so that it rests on the left leg, and lunge with the left arm—back again. It looks rather like feminine shadow boxing.

For the spine, if it is at all weak and too easily tired, the LULLABY exercise will speedily strengthen and straighten it.

Take your position on your back, on the floor (or perhaps on a mattress to begin, as this is not quite so unkind to the 'cogs' of the spine) and relax.

Now bring up your knees onto the 'tummy', cross them one over the other, and crossing your arms too, catch hold of each foot. Ready? Rock to and fro, using your spinal column as the rocker. Try this a dozen

times back and forth, then uncurl and relax. You'll deserve to. To vary the movement, rock to and fro three times, let go of your feet and thrust the legs upward into the blue and down to relaxed position on the floor. This is a spring-like movement which is



helpful in eliminating body-poisons. Bring up the knees onto the 'tummy' once more, cross them one over the other, cross the arms, catch hold of each foot, and rock again, to and fro.

Another aspect of your back view is the 'tail'. You will wish to be remembered by its flatness, and you can achieve a flattened 'tail' by trying this climbing movement morning and night.

Lie on the floor, and lift the legs into the air, so that your toes touch the wall. Now, *walk* up the wall with your feet, one after the other, and so draw yourself along the floor until the 'tail' is actually flattened against the wall.

So will you render it the gentlest curve outward from the waist rather than an unbecoming and line-destroying bulge.

Foundation garments have more to do with the preservation of loveliness than has been guessed at. Corrective garments can lift your weight and place it where it should be. They can take dropped 'tummy' muscles and lift them high so that elasticity returns to the step with a joy in walking—and they can throw the weight

back on that portion of the lower waist designed to carry it. A corsetiere in Mayfair is becoming world-famous for her individual and advanced methods in all branches of surgical and corrective corsetry. She knows, merely by touching, what is wrong with the figure you take to her, and she proceeds to correct and re-mould it nearer your vision's desire. There need be no burden in walking or any other exercise if you have a foundation garment which supports and controls without restriction.

Slenderizing as a whole should mean careful dieting and twenty minutes daily of corrective exercises. But local slenderizing can be achieved effectively with the use of massage allied to reliable slimming preparations, particularly those used externally.

Arms which betray you when you don your evening gown can be reduced by treating them night and morning to a bath with reducing soap, and water, friction massage with a loofah glove which fits snugly over the hand, and a rough towel-massage when drying. Circular arm movements also will do much to slenderize the upper arms, but all these exercises must be done briskly and with the arms tensed. The same movements, with relaxed muscles, tend to develop and 'round out' the contours.

And most important of all—and perhaps most distressing to a number of you before and after your twenties—is the chest measurement which will persist in gathering inches you can so well do without.

You cannot slenderize this portion of you with those brisk exercises to which you treat your hip-line, since the heart must be considered. But you can assist in this matter with little tricks in massage and with lifting movements.

First of all apply a towel wrung out in hot water to prepare the skin for the massage. Dry yourself and then

apply a reducing cream or the more expensive reducing lotion. Now massage, deeply as you can, in rotating fashion, particularly about those little humps you may have acquired immediately before the armpit. When your hands and arms are tired (and no massage should be continued beyond fifteen to twenty minutes at one time) relax for a few moments.

If you are making it a nightly treatment, leave the residue of cream or lotion on the skin overnight. If you are making it a morning treatment, smooth a tissue over the skin, absorbing any moisture, pat the skin briskly with ice-cold water, and then dust with talcum.

And to conspire with this treatment, try these corrective movements:

Stand or sit, easily erect, and lift the arms to shoulder-height, elbows bent, hands placed just above the armpits. Ready? Now, with a brisk fling throw the left arm outward and slightly *upward*. Tense the muscles of the arm, and proceed to bring your hand back to its original position and repeat the movement with the right arm.

Each movement has a gentle 'lifting' influence on the breast and will help to keep you shapely and firm while you are slenderizing your inches.

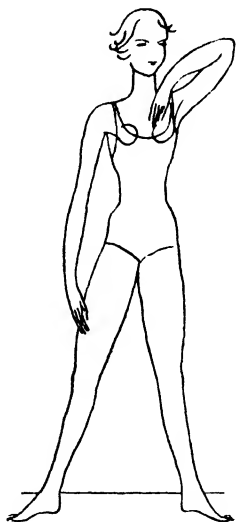


FIG. I

The upper thighs benefit considerably by hip-line exercise, but if your hip-line happens to be trim and your thighs are contradictory, treat them, immediately after the bath, to cream or lotion and use a loofah strip brought round under the limb, and caught at each end with your hands. Pull to and fro rapidly,

bringing the strip up and round, so that the outer side of the thigh benefits too, until your skin glows pinkly. And in this connection, if you have a particularly thin or sensitive skin, do dust with talcum immediately before the friction rub.

While these 'tricks' preserve your peace of mind concerning weight and measurement, they will assist in promoting the circulation.

Proportions are not what they were. And with the mention of proportions comes the whisper not only of slenderizing, but of building up to beauty, since so many of you who write me are sadly lacking in inches and ounces, and every one of those inches and ounces mean energy and sparkle and light-heartedness.

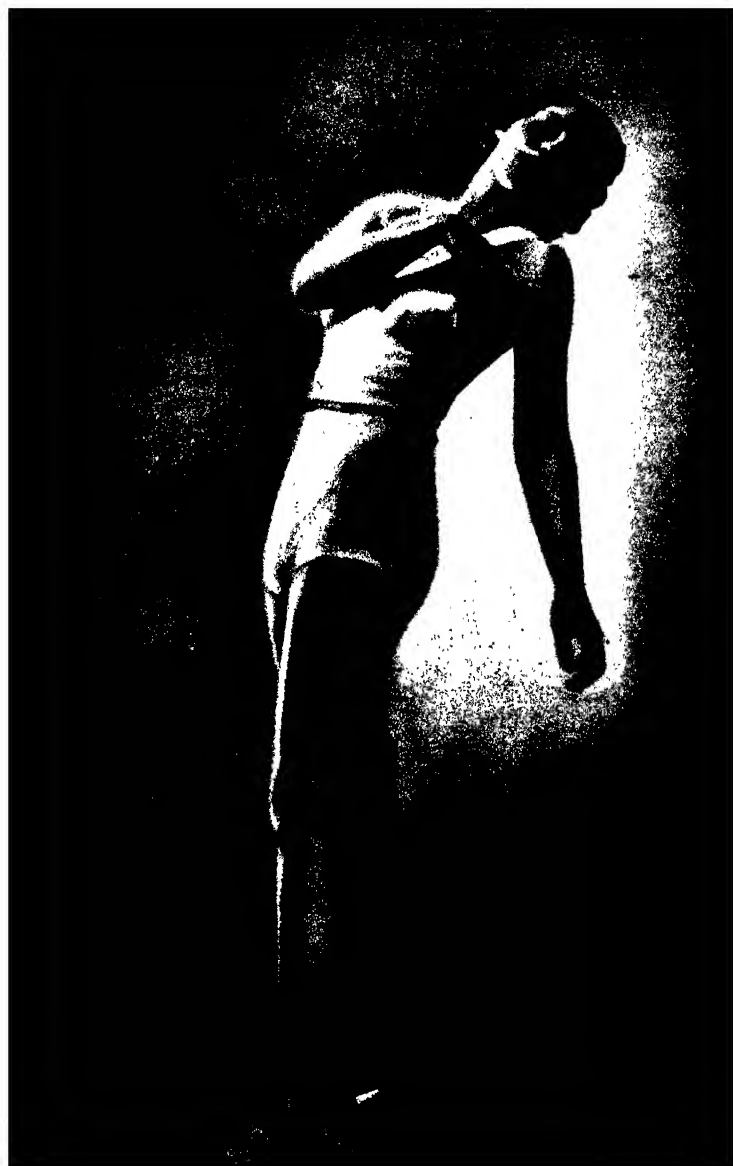
There have been in the long ago, charts prepared which showed you just what you *should* weigh were you a certain height at a certain age. Modernity and the newer cultivation of beauty have made havoc of these charts.

To-day you weigh according to height, certainly, but what you weigh is not one whit as important as what you measure. I mean, no one is going to notice an extra pound of weight, but they *are* going to observe, critically or otherwise, the addition of an inch where your close-fitting clothes betray it.

Measurements, with weights, have changed. Although there is a world of tall women where once the tall were among the few, measurements and weight are down.

Proportionately, for your height, providing you are somewhere between twenty and thirty, and fairly large-boned, you should measure approximately (as on table on next page).

If you are small-boned and narrow-shouldered, allow half an inch off each measurement given. Between thirty and forty you can add an extra half-inch to all these



measurements, and some three pounds to your weight, since you must take into consideration the fact that as you get older the internal apparatus weighs more, and additional weight may not necessarily mean additional flesh or bulk.

Height ft. in.	Chest in.	Waist in.	Hips ¹ in.	Thigh in.	Upper arm in.
5 1	32	24	34	17	9
5 3	33	25	34½	17½	9½
5 5	34	25½	35	18	10
5 7	35	26	36	19	10
5 9	36	27	37	20	11
5 11	37	28	38	21	11½

¹ At widest point.

The roll above the waist is a localized beauty problem and needs localized treatment. If you are going to keep it at bay and refuse to let it rob you entirely of your waist-line, take it in hand in this fashion.

Here is an exercise which has a definite effect on the high 'tummy' contour. Let us call it PROTEST, as the movement suggests that, with its rhythmic, circular pull.

Stand with the feet twelve inches apart. Move left leg slightly forward, and point the toe. Throw your weight back on to the *right hip*, and lifting the arms upward (not above head), keeping them relaxed, move the body from the waist in a slow circle, using the waist as a pivot. It will be difficult at first, and bring an ache to life in the region of the 'tummy', but providing you remember always to throw the weight back before circling, you can quite soon achieve it.

This movement is used in the ballet, and there is in it a suggestion of the dance.

A simpler movement for waist reduction is to lie flat on your back, drawing down the waist to the floor. Stretch arms above head. Bring right foot up at side, and right arm down at side, so that the two meet in the air. Turn knee and toes outward, then relax. Repeat with left arm and foot—touch left foot with left hand, turn knee and toes outward, and relax.

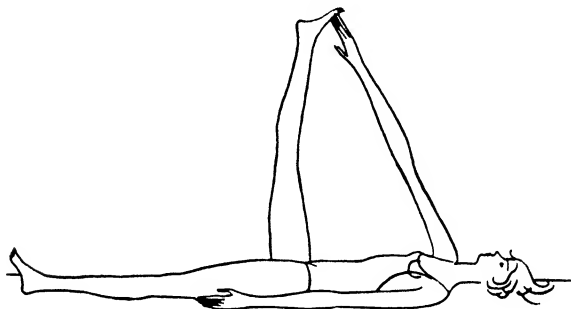


FIG. 1

Vary the movement, when you are expert, by bringing the left foot across to the right, and clasping with right hand. Repeat with right foot brought across to the left, and clasping with left hand.

You will need deep-fingered massage for the waist and 'tummy' if you are going to achieve reduction. First of all, while you are lying down, bring up your knees, keeping the feet together on the floor, then press well into the centre of the 'tummy' at the lowest point, with your finger-tips. Draw up with the hands. Press the fingers of both hands into the centre of the 'tummy' and draw away sideways and outwards in each direction, first to right, then to left, deeply as you can, so that you hollow the 'tummy' as you go. With this kind of massage it is advisable to have the knees raised and feet together on the floor.

You will find this massage beneficial in more ways than one. It has a helpful effect in the elimination of acids and body poisons—and these are inclined to make for waistline thickness, do you give them a chance. It aids digestion too, providing you don't embark on the adventure immediately after taking a heavy meal. The best time for this massage is first thing in the mōrning, but if that is impractical, try to arrange it between the lunch and tea period—and nearer the tea hour.

CHAPTER IV

THE DEVELOPMENT OF THE TENDER CURVE

IN a world of modern whims, modern progress, and modern wisdom, development in the sense of soft roundedness, has slipped a little out of focus. In time it will return to its original importance. But even now there is a whisper of softer curves, fuller curves; and allied to this development is the art of relaxation.

Those few minutes stolen from morning or afternoon, before going out to dinner, after the bath, and the complete relaxation afforded at bedtime, are *time-savers* in more ways than one. They are erasers of tired lines; they help in the banishment of fatigue marks. They return the glow to tired eyes and the bloom to the skin. They bring suppleness and a swing to the drooping, lagging carriage. But when you relax, see that you do it thoroughly and as conscientiously as you take your beauty care and your corrective exercising.

First of all, after your bath. Don't pretend, even to yourself, that you should emerge pink and glowing, clothe yourself and begin the day's round. Of course you *can*, but you shouldn't. Whether you take your bath morning, noon, or night, see that you lend yourself five minutes complete relaxation before you dress. And when you leave the bathroom, take with you two linen handkerchiefs soaked in ice-cold water. Fold one of these and place it just over the heart. Place the other round the throat, covering the nape of the neck, and bringing the two ends forward. In this way you will prevent the throbbing of the nerves which so often follows a hot bath, and relieve the tendency to heart pounding. Lie flat on the back, your head merely raised on one pillow, your arms tucked down at your sides. You should need to make no special effort to relax after the soothing influence of the warm bath.

Relaxation before going out to dinner in the evening to render you fit for the enjoyment of it, means lying flat on your back on bed or divan, and covering the closed eyes with cosmetic pads soaked in astringent lotion diluted with water. Or diluted eau-de-Cologne will serve the same purpose. Otherwise, unless the eyes are covered, you will discover in daylight that you cannot completely relax. If you prefer to be luxurious in this matter of relaxation, place some of those little herbal pillows over your closed eyes and lift out the shadows even while you relax the body. If your shoulders refuse still to relax, try trailing an arm over the side of the divan, almost as if you are sweeping the water from the side of a keeling boat, and after a while you will discover a sense of relaxation.

Relaxation at night when sleep evades you, is another matter. You can achieve this in several ways. One is to steep the arms—up to your shoulders—in hot water, and dry them thoroughly before you slip between the sheets. The action of the heat and the towel-massage afford a longing to rest. Another way is to stand with your feet ten inches apart, and fling out the arms to shoulder-height. Clasp your hands together in front of you, and fling them out once more, back as far as they will go, keeping them still at shoulder-level. Or lift them above your head, turn the body slightly to the left from the waist, and swoop over and down, touching the left ankle with the right hand. Then return to your original position. Now, having turned the body to the right, swoop over once more and touch the right ankle with the left hand, keeping the knees stiff throughout. Once more you will feel a delicious sense of ease and relaxation steal over you.

If your legs are tired and the upper part of your body too active, sit before your mirror or on the edge of your bed, and lift both arms above your head, quite loosely, so that the elbows are bent. Massage gently down the left arm with the fingers of the right hand, from the wrist down to the elbow, and along the upper arm until the arms so

ache that they will fall just as you wish them to fall, and encourage drowsiness.

If you are troubled with too wakeful eyes, keep them focused on some object in the room, and gradually, slowly, roll the eyes round, keeping that object in view all the time, otherwise you will find that the eyes jump in the rolling and will not afford relaxation. Or blink them slowly six times up and down, and press the lids gently with the cushioned pads of the finger-tips, starting from the inner corners and working over the lids to the outer corners, not with the idea of rubbing, but with that light, soothing pressure which is ideal for nervous strain and headaches.

Relaxation at night-time is even more vital than it is during the day. So many of you sleep with your minds subconsciously working and worrying, and that sort of sleep is not healthful, nor is it beautifying. If you find the legs restless, lift one after the other into the air, while you are on your back, with the knee relaxed and bent, and thrust the leg outward. Tense it, then let it drop to the bed once more. This is a little trick oft practised before proceeding with corrective massage to ensure properly relaxed muscles.

And in the matter of relaxation, don't neglect your mind. Your mind should know as much relaxation as the body, and more. You can imagine pulling a blind across the store-places of memory, even as you lower your lids—try this when you are courting sleep. Shut out the many visions chasing one another across your mental screen, and assure yourself that you need not think about them, and mentally pull to the curtains on whatever episode of your daily routine you are then pursuing. It is not simple, and it is quite useless at times to persuade the mind to relax. Then your only recourse is to tire the body with these gentle tricks so that a lethargy steals over you. Not too strenuously, because a too tired body brings restlessness in its wake.

Practise these arts of relaxation whenever you can, and make a daily and nightly habit of them. Don't neglect to take a warm, soothing beverage on retiring to assist in the relaxation of the nerves. If it is with you an effort to relax, make the effort. It will repay you in the years to come when youth is a long way behind. Relaxation goes hand in hand with loveliness. . . .

Rounded, sloping shoulders are no longer very beautiful. You cannot dress them in streamline clothes to look their best. Nor can you move in any grace if your shoulders droop and your head thrusts forward.

Many of you who have the rounded shoulder problem are underweights, which is perhaps the chiefest cause of that unlovely droop. It goes with flat-chestedness and a feeling of self-consciousness and an inability to be attractively expressive. An ungainly carriage can never compel admiring attention.

So while you are correcting the fault of your shoulders, build yourselves up to healthfulness. Follow a nourishing diet—here is one which might be followed for three months:

At Breakfast: Weak tea or coffee with milk and sugar.

A portion of fruit, particularly figs or prunes or a breakfast cereal such as Bemax, with cream and sugar.

Eggs scrambled with butter, or poached, omelet or grilled kidneys or smoked haddock with butter.
Toast with butter.

At Mid-morning: A glass of warm milk.

At Luncheon: Any lightly cooked meat, fish or egg dish or sandwiches (no fried foods).

- Green vegetables, or salad with
mayonnaise.
Bread and butter.
Milk pudding or junket with fresh
fruit.
One glass of warm milk.
- At Tea: Tea with milk and sugar.
Bread and butter, biscuits or plain
cake.
Jam or honey or sandwich spread.
- At Dinner: Thick soup—mushroom, tomato,
cream of chicken or Scotch broth.
Any meat or fish lightly cooked.
Potatoes with butter.
Green vegetables.
Cream jelly, or baked egg custard or
rice pudding.
Coffee with milk and sugar (pre-
ferably brown sugar).
- On retiring: One glass of warm milk.
One dessertspoonful of olive oil in
grapefruit juice half an hour before
or afterwards. And if olive oil
cannot be taken, milk of magnesia
in liquid form.
- If the magnesia is chosen, this need not be taken for a
week out of each month and not necessarily each
night. If milk cannot be taken plainly, at mid-morn-
ing and at night add a flavouring of chocolate, or
take malted milk if preferred, or Ovaltine.
- During the Day: Three glasses of cold water *between*
meals.

If you are very much underweight, a course of haemo-
globin, or can you take it, halibut oil, may be allied to the
diet to build up more rapidly.

Then, in the cause of those gloriously wide, slender

shoulders, to encourage relaxation and grace of carriage, practise this exercise—call it **THE DROOPING FLOWER**—night and morning.

Stand with the feet twelve inches apart. Raise the arms above head, quite limply, then, crossing the arms, bring them down in front of you, letting head, shoulders and body from the waist droop with them, until you are bent over *from* the waist.

Don't move position of the legs. Now, just as slowly, effortlessly, raise yourself from the waist—straighten up shoulders, head, arms above head. Uncross the arms and allow them to relax at sides.

A little tedious, you may say, but it is so worth while in its results, and in the lesson of body-freedom it teaches.

Another exercise I would like you to try is the **CIRCLE**. Stand erect, feet twelve inches apart, and raise arms above head. This naturally throws the shoulders back where they need to be. Now, swoop over on your *left* side with arms, head and body from the waist—round in front of you, and up again on the right side, completing a circle with the achievement of your original position. Repeat three times, and begin your circles from the right side, moving round and up again on the left. Repeat three times. But do keep the arms relaxed while you perform this exercise—head relaxed too, as it moves with them, in one graceful, rhythmic swing.

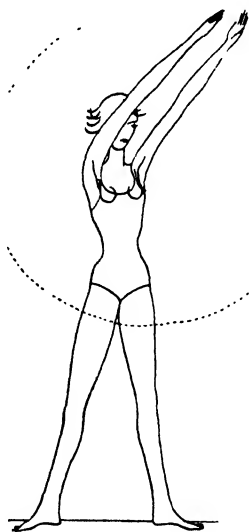


FIG. I

And may I whisper that this movement has too, an uplifting effect on the chest?

Practise both these exercises for five minutes, night and morning.

Be shoulder-conscious until you have conquered the stoop and the droop and that air of not being able to walk correctly. Lie flat as you can in your bed—with only one pillow, and the shoulders tucked down beneath the pillow.

Lift your head *out* of your shoulders whenever you think of it—you know what I mean? Consciously raise it from the column of the throat and poise the chin upward. You will beautify throat-line also in this way. And there is something sweet and fine and courageous about a head poised proudly on proudly set shoulders.

That is where nourishment plays its part in the beautifying of your shoulders. If you feel the cold, naturally you bring the shoulders forward, in a sort of 'hunch' as you walk. And do your shoulder blades happen to project, they can lend a most unfriendly appearance to summer and evening gowns.

While you are intent on development, don't overdo anything, whether it is work or play or exercise. And in the interests of grace, you who are underweight should try the SUPPLICATION exercise each morning.

Take your position on both knees and sit back on your heels. Relax arms down the sides. Allow your head to droop forward . . . then slowly, vertebrae by vertebrae, follow down the spine until the body is resting on the upper legs and the forehead on the mattress in front of the knees. Commence to draw up again by using utter concentration on the spine, curling under the 'tail' first, then drawing up to an upright position in the same manner as going down—vertebrae by vertebrae. When upright expand your chest, throwing your arms behind as far as possible, and above the head, raising head and looking ceilingwards. Lift yourself off heels and stretch, tensing muscles. Curve over, arms reaching as far as possible without feet leaving



tip-toe, hands still clasped. Let the breath go as you lower arms. Can you sense that lifting and firming that this little movement achieves for you?

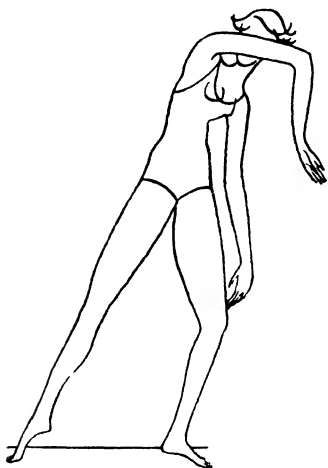


FIG. I

Another movement for beautifying this portion of you is to stand with the feet twelve inches apart. Point the right toe and throw back your weight onto the left hip. Curve your body over to the left, loosely, bringing your right arm sweeping across your face. Describe a circle with the arm as you return it above your head.

Change your position by pointing left toe and throwing weight back on to right hip. And repeat, six times in each direction. This makes for suppleness of the waist-

line in addition to the 'lift' on the chest muscles.

Stand by an open window, feet twelve inches apart. Breathe deeply in, and lift your arms to shoulder-height, in front of you. Holding the breath, fling out the arms at your sides, still at shoulder-height. Drop them to sides as you let your breath go. Repeat ten times. The success of the exercises depends on the breathing as much as on the flinging out of the arms.

CHAPTER V

THE CULTIVATION OF ARM LOVELINESS

It is essential in the cult of the beautiful that you have gently rounded tapering arms.

Do you possess the sort of arm which begins at the shoulder and tapers into an indent, out again to the elbow, exposes the joint of the elbow, and then finishes, more or less at a gaunt angle down to your wrist, you are forever going to be arm-conscious. And at least one-third of your enjoyment is going to be marred every time you catch a mirrored or sidelong glance at yourself.

Massage is your first consideration. Make a point of investing in a jar of a special nourishing skin food, and apply it each night to the skin surface of the arm. Move the fingers so that you make small circles as you go, and for convenience, rest the elbow on dressing-stand or table, and keep the arm relaxed throughout the treatment. Another happy little thought about this massage is that the right arm, while performing the massage on the left, is being beautified, and the left, while performing on the right, is deriving the same benefit.

If you prefer an oil for the treatment, make it warm almond oil rather than the nourishing skin food. Make a point of not pressing too deeply, and holding the arms quite, quite loosely for the massage.

Then there is the matter of exercise. Any sort of rhythmic, swinging movement will beautify your arms, providing it is loosely done. This movement, particularly, makes for arm grace.

Hold the arm slightly forward, bent at the elbow. Now, describing lazy circles, swing the arm round from the elbow, keeping the hand and wrist utterly relaxed throughout.

Your circles should be something like eighteen inches in

diameter; and six movements with each hand, whenever opportunity offers, will do much to lend loveliness to arms, wrists, and hands.

The secret of development by exercise and massage is the freedom with which you perform, and the lack of tension in any portion of you.

But if the arms you are reaching out to beauty are already over-developed (and usually this over-development takes place above the elbow), treat them to another kind of massage—a deep-fingered, pressing massage with the aid of a reducing lotion. Use a reducing soap for the bath, and before drying, give them a brisk friction rub with a loofah glove until the skin surface is glowing.

Exercise them by flinging the arms upward, crossing them over the head, uncrossing, and letting them fall. Fling them up, backward, round and up again to shoulder-level, and keep them tensed.

If you happen to be dieting, be careful not to let your arms, in the slenderizing process, become soft and flabby. Keep them exercised and tensed. Play your tennis—any games in which the arms come well into play, because while you are keeping the muscles firm, you are not necessarily making the arms larger.

Your loveliest gowns will be disappointing if you reveal arms of a different hue from that of your face and throat—or a rougher surface. During the warmer months particularly, treat them each morning to a brisk patting with your own favoured skin toning lotion, after washing, and keep them fresh throughout the day.

For elbows which have become discoloured, take the pulp from half a lemon or grapefruit, place it in the palm of one hand, and cup the elbow of the other in the palm. If you prefer, use the grapefruit 'shell', and dip the elbow into it, to whiten the skin. If you mean to disguise too prominent elbows, a nourishing cream is indispensable, but it should always be applied when the arms are straight and not bent at the elbow. The merest 'whisper' of



NAWAB SALAR JUNG BAHADUR.

*Remove nail enamel with solvent applied
to cottonwool.*

rouge applied to the elbow for the evening, will disguise the prominence while you are effecting a cure.

Hands are becoming surprisingly beautiful, immaculate and well-groomed as the hair. And while you need spend only two short sessions a week on the perfect manicure, it is essential that you give a few moments each day to cleansing the cuticles.

Firstly, remove your nail enamel, and immerse the hands in warm water to which a little green soft soap has been added—it lathers deliciously. Then file the nail-tips with an even movement, to and fro, to achieve a gently rounded but not too exaggerated point. Use your cuticle remover to soften and break up the dead cuticle, and press back with an orange stick to keep those half-moons crystal-clear and sharp. Apply a cuticle cream or jelly and leave it for a moment while you attend to the nail-tips.

If your nail-tips are discoloured, wrap a pad of cotton-wool round your orange-stick, dip into twenty-vol. peroxide and draw along beneath the nail-tip to whiten. Similarly over the half-moons and down the sides of the nails.

File again, this time with your emery stick, to smooth off roughened edges. Trim any rebellious cuticle with nail-clippers (not scissors) and remove your cuticle cream or jelly with a pad of cotton wool.

Then, with your nailwhite pencil, or one of those strips of nail-flex—you can achieve the best results with either of these by dipping them first in your soft-soap water—draw along beneath the nail-tip to whiten and enhance.

Dip your hands once more into the soft lather, dry, and produce your nail enamels. Choose the shade to suit your skin colouring, or your gown, as you prefer. Rose, rose *foncé* and coral are particularly popular hues for the day; sunset, grenate and violet for the evening, especially if the colour is applied over a gold, pearl or silver enamel. If your hands are inclined to be olive-tinted, don't try burgundy reds, as these are heavy and contrast best with

palely white hands. If you wish to achieve a paler hue, apply a natural shade first, then your rose or coral. The natural *over* the rose or coral won't give you the same effect. Then, with a small strip of linen held over a finger, smooth round the edges to leave the nail-tip white and unvarnished. Use your orange stick once more to clean round the edges of the nails and lift away any enamel which threatens to encroach on your fingers.

The perfect manicure is a simple ritual, once you make a habit of it, and the habit becomes easier if you make order of the proceedings. Just as you apply a freshener before a vanishing cream, and a vanishing cream before your powder, use your files, your cuticle remover, your nailwhite pencil—to the end of it.

If you have difficulties with your nail-growing, use a growing salve to quicken and promote it. It should be smoothed round the base of the nail each night and left on overnight. Use a cuticle oil if your nails are disposed to brittleness.

And are your nails too soft in texture, and so frequently breaking off, strengthen them by allowing the nail to grow in what is practically a straight line. Allow the outer edges of the nail to grow up, for in these edges lies much of the strength of the nail. When they become untidily long, file gently across, but not too definitely down the sides.

Suit your tips to your fingers. If the cushioned pads of the fingers are wide and thick, a rounded curve is far better than a pointed nail-tip. If they are narrow and long, you can afford to have a small point tipping above the finger.

Care for your hands by treating them to a hand cream on retiring, or a soothing balm which will counteract dryness. A special whitening lotion can be made with one ounce of lemon juice, fifteen grains of borax, one teaspoonful of liquid ammonia, and one ounce of extract of witch hazel. Mix the powder with the lemon juice, then



Nailwhite pencil applied to nailtips

add the witch hazel and ammonia. This will remove freckles and sun-tan on the hands as well as on the face and throat.

If you are subject to chilblains, use a corrective balm outwardly, and massage with camphorated oil. Inwardly, take a course of calcium tablets. In this way you can safeguard your hands from further disfiguration.

For every one of you there can be hand loveliness. A mask for the hands can be prepared at home with half a teacupful of toilet oatmeal, sufficient rose-water and witch hazel to make a stiff paste. Add a little pure glycerine, and apply over the backs of the hands, on the palms and wrists, leaving it on for ten minutes. Remove with pads of cotton wool which have been dipped in warm water, immerse the hands in warm soapy water, then dry.

When massaging the hands, to stimulate circulation or to reduce the knuckles, work from the finger-tips downward to the wrists, while holding the hands upright from the wrist—much as if you are drawing on new gloves. Work on each finger separately, and use the first two fingers and the thumb of the hand which is achieving the massage. In this way you can encourage hand beauty and hand expressiveness.

CHAPTER VI

LIGHT-FOOTED LOVELINESS

HAVE you ever seriously looked at the slender darting feet of a girl and wished that they belonged to you?

Have you sighed that you were not born with that exquisite turn of the ankle, that high-arched grace, that seemingly effortless movement?

And have you ever considered shaping your own feet to *match* those of that girl you so greatly admired?

Foot culture is not, by any stretch of the imagination, practised half as much as facial and bodily culture, since in every walk of life to-day, the modern woman feels the need to present an attractive exterior.

Your feet, providing they are neatly shod, are more or less invisible. They are caged between layers of soft leather; they are used persistently. They are perpetually rubbed against the silken weave of stockings which do their best to fit, and so often do not.

And yet your feet are neglected. You'll admit it? When they become painful, you visit your chiropodist. She may achieve wonders with her small implements, but the relief is only temporary. It is a daily care of the feet which will ensure real foot-ease.

You know that sensation of winging through space with no apparent weight or burden? 'Once in a lifetime,' you whisper. But it can be cultivated.

The chiropodist, like the beauty specialist, the doctor and the musician, is vitally necessary to the harmony of existence. Your feet need expert attention every once in a while.

Talcum cools—a borated or antiseptic foot talcum—and keeps cool those membranes which must know the glowing heat of pavement and garden, or the damp treachery of slippery roads. It keeps the skin in a perpetually refreshed condition.

Standing, your arms outstretched for balance, tread up and down on the balls of the feet, up—and then down.

Include this in your morning exercise, say half a dozen times—no more. You will discover that you are keeping your ankles slim and trim and utterly praiseworthy.

The essentials to foot loveliness are coolness and comfort. Without these there is no beauty, since unusual heat or prolonged discomfort will provide more frown and fret marks on your brow than a succession of late nights or lack of nourishment.

Lift your foot from the ground, and spray well beneath the instep with toilet cologne. Over the toes too, and at the backs of the heels. Use the same method with your talcum; see that a proportion of it is tucked *between* your toes, and you will have achieved foot coolth.

For foot comfort there are special little exercises—and your feet need these exercises even as your body, to keep its proportions adequate and supple, needs corrective movements. On rising in the morning, in sitting or standing position, lift one foot from the floor, and slowly rotate the foot, your toes pointing downwards, using your ankle as a pivot. If you can spare three minutes from your morning beauty care for this movement, you will discover yourself repaid throughout the day. Never hesitate to stretch out the toes, whenever you are changing shoes—stretch and relax them—stretch and relax. . . . If your insteps ache after a lengthy period in the same pair of shoes, try walking round the room on the outer sides of your stockinged feet. This will help the arches to retain their elasticity and their firmness, and prevent that tendency to flat-footedness which besets the modern woman who is so long on her feet.

And in those moments before slipping in and out of bed, dangle your legs outside the counterpane and wriggle your toes until they are separate and distinct little masterpieces. Gently at first, then firmly and quickly. You'll discover a curious tingling sensation at first, but

serve to assist circulation and it will stimulate the muscles.

Massage them too—from the toes downwards, always keeping your toes pointing upwards while you perform the massage. And as you massage, press the instep *up* under your fingers the whole time, with a light kneading movement, and gently encourage it to keep its high-arched appearance.

Your ankles—are they as slender as you desire them? Massage will do much to taper them to the dreamed-of proportions. Rest your foot on a stool or bed about a foot from the floor, and slightly higher than the chair on which you are sitting. Use the four fingers and thumb of each hand, and proceed to draw up from the ankle-bone towards the calf. Lift your hands *from* the calf, start again at the ankle, and press deeply with your finger-tips as up you come. For this, use a light cleansing or cold cream in the palms of your hands, or a borated talcum, so that your fingers, getting heated with exercise, will not provoke the skin of your ankles to tenderness.

If your ankles suffer from being too thin, so that the bones project and seem unwilling to belong to you, use the four fingers of each hand, and treat them to a rotating massage—first round the back of the heel, then round the ankle bone, and gradually, still circling, up the back of the leg to the calf. Apply a nourishing or definitely fattening cream for this, and an exceptionally light finger-tip massage, with no pressure. So will you build up and round out the contour of your ankles to an envied shapeliness.

See that the nails of your toes are immaculate as your finger-nails; and a perfumed powder polish will achieve a natural gloss for them. If they are inclined to press in at the sides, file them so that they are perfectly straight across the top, and even allow them a small dip in the centre, to encourage the new growth *away* from the corners.

Don't permit callous skin to form on the ball of the

foot, unless you wish to rob yourself of both lightfootedness and lightheartedness. Treat yourself, as often as possible, to hot footbaths with pine or iodized bath cubes, and while the skin is soft and pliable, use your file and remove any tendency to callous skin. But use only the side of your file, with a careful, gentle pressure. -

Foot comfort depends, too, on good shoes. Shoes designed for walking. When next you choose a pair, stand up in the shoe salon and tense your toes. Then let them relax. If your shoes are right for you, your toes should be able to tense in their five distinct directions.

Choose a heel which is balanced and will enable you to walk like a goddess, rather than those sprightly, decorative heels which bring you tottering to the nearest chair. They surrender their charm if you cannot walk correctly in them. Your arches need support if they are to bear your weight with any gallantry. Most of the modern shoes provide that support. Choose soft leathers and fabrics. Think how your cheeks would feel were they subjected to stifling, porous little leather jackets. And see that your shoes are well and truly lined.

If you are given to accumulating blistered heels whenever you 'break in' new shoes, see that your heels are bathed in toilet cologne or astringent lotion, and dusted freely with borated talcum before you put them on for their trial display.

At odd times, you may find your feet cramped and painful. Point your toes upward, and massage the first big toe with your fingers, bringing them downward on to the foot. This is the centre from which the cramp emanates, and in this way you alleviate the pain and the cramp will gradually leave you. On no account keep the feet pointed downwards, since this will serve merely to encourage the cramped condition.

And at night, to encourage relaxation and provoke sleepiness, take the ball of the foot in the hand, toes pointing upward, and slowly rotate the foot *from* the instep,

in half circles. Take the foot as far as it will go without moving the ankle, then begin the movement again. This is especially beneficial when the nerves are taut.

If your feet seem in need of corrective appliances, don't hesitate to take them to a foot doctor and have them overhauled. It is unworthy of you, in the cause of beauty, to delay this attention.

And you can stand first of all flat on the feet. Then raise the heels so that the weight is on the soles of the feet. Lower the heels, then raise them again. It is good practice and will strengthen the arches. Even if you do rely on arch supports, it is not wise to allow the feet to become lazy.

CHAPTER VII

BEAUTY ERASES THE WRINKLE

PLASTIC surgery has made the banishment of the wrinkle an accomplished fact, but not necessarily a general one. The delicacy and expense of the operation have reserved this field of beautifying to the few.

But if you will study your wrinkle-lines, before they are too deeply marked into the skin surface, you can do much to erase them with home treatments.

When a wrinkle first arrives, it is a mere fold of skin. Then, with the advancing years it deepens, and the line becomes defined and 'cut'. And once it is deep, the treatment and the cure become a long and difficult business.

Begin your wrinkle erasing then with the very first sign of a line marring your mirrored reflection. For lines across the forehead, don't attempt to massage, but use a light, tapping movement with the cushioned pads of second and third fingers, working upward from the bridge of the nose and outward to where your hair waves back from the brow. For the forehead a wrinkle cream is better than oil or astringent lotion.

Wrinkles about the eyes need a different treatment, since the skin is extremely delicate. For this the gentlest, pressing movement on the eye-lids, beginning from the outer corners, beneath, round by the bridge of the nose, and returning over the lids, never lifting the finger-tips from the skin surface.

If the skin about your eyes happens to be tight, inclined to smart, and dry, use a muscle oil with your massage, or a warm almond oil to lubricate the skin and smooth it out. For lines gathering at the outer corners of the eyes, massage upward and outward from the cheekbones, moving up, in straight lines onto the brow.

The nose-to-mouth line is an even greater menace to your feminine peace of mind. It will oft-times commence in the twenties, without particular reason, and the crease is there long before you realize its ageing possibilities. For this, massage with light, circular movements upward from the corners of the mouth and inward to the sides of the nose. Outward again over the cheekbones, lifting up and completing at the outer corner of the eye. For this purpose use a muscle oil or wrinkle cream, not an astringent lotion, unless the skin is particularly greasy of texture, and your nose-to-mouth line is a fold of skin rather than a wrinkle.

For those wrinkle-lines inclined to gather over the upper lip, smooth them out with the second finger of each hand, beginning immediately over the centre of the upper lip and working upward and outward to the cheekbone—never downward.

And for the throat-line, are your lines inclined to be deep and discernible, massage upward from the base of the throat, holding the chin thrust upward and slightly forward. Apply a muscle oil rather than an astringent for this portion of you, since it tends to keep the throat contour softly rounded, and a lovely throat-line gently and persistently denies your years.

If you have developed a double chin, with throat wrinkles, try this little exercise night and morning: Thrust the head back until you can feel the pull of the skin. Then thrust out the lower lip far as it will go, keeping the teeth apart. Hold the pose for two seconds, then relax.

If your problem is not so much wrinkle-lines as loose skin folds immediately under the chin, and about the outer corners of the mouth, a toning and strapping treatment will correct the condition.

For sagging chin muscles, massage is essential, but of a totally different variety. Thrust the head back, then with your fingers, *press* upward from the throat, lifting the

line of the chin with each movement. For this movement your hands will need to twist slightly, so that the fingers, and not the backs of the hands may be used.

If your sagging is accompanied by sallowness, or an impoverished condition of the skin surface, apply a nourishing orange skin food before you begin this pressing massage, so that not only do you stimulate circulation but enrich the tissues immediately beneath the chin-line.

After strict dieting you may discover the double chin no longer noticeable except as a fold of loose skin. Pat briskly with ice-cold water or astringent to tone, brace and firm the skin.

If you mean to reduce or lift the fullness of the cheeks, you can achieve it by turning the hands and tapping briskly beneath the cheekbones, lifting as you tap.

The art of nourishing the skin is as important as nourishing nerves and body, if you mean to keep your complexion clear and in a condition of perpetual suppleness.

You can best achieve nourishment with a skin food which can be massaged into the surface. It is a matter of choice whether or not you sleep in a layer of cream. Are you possessed of a very dry skin, it is recommended. But the application of your skin food, some corrective massage, and its removal, some minutes later, will achieve for you just as beneficial results.

When massaging for nourishment, remember the upward and outward movements, beginning from the centre point of the chin. Begin again at the outer corners of the mouth. Across your brow, working from the centre, over the bridge of the nose, with the finger-tips of both hands. Over your throat. Is it well covered, work upward from the base to the chin-line, keeping the chin high while you massage. Is your throat-line inclined to be too thin, begin from the centre front of the throat, and with

the finger-tips of both hands, work outward to the shoulders. Don't leave the nape of your neck out of your nourishing considerations.

And have you used skin food on your hands? There is no need to give them a heavy application, but massaged well into the fingers, and over the backs of the hands, it keeps them smooth and unlined.

Skin food is not essentially an overnight aid to loveliness. Have you the kind of dry, sensitive skin which cowers even at a foundation cream, you will discover your skin food may be used as a base with admirable effect. It may also be applied beneath a coating of liquid powder, and removed with tissues before the liquid powder is applied, to prevent flaking.

Carry your nourishment also to the hollows at the side of the throat, do they persist—even to the chest to encourage a gentle rounding out of those portions of you. But for this purpose the skin food should be massaged in with very light, rotating movements—performing small circles with the cushioned pads of your fingers as you work it in.

To-day it is not a matter of being born with a perfect complexion, but rather of acquiring it at any age when you first discover that it is necessary to you. That acquisition of complexion loveliness lies entirely in your hands.

You may indulge in an expensive 'facial' at the hands of experts, and rejoice for a day. But that 'facial' does not give you complexion beauty in weeks ahead. It is only with morning and nightly care that you can carry your rejoicings through the years.

There are experts who will tell you never to use soap and water on the skin since it stretches. But if you have made this a daily practice I would not advise you to change it. You will never have the same feeling of cleanliness



*Smooth foundation cream over skin
surface*

from creams and lotions. But the soap and water (or if your skin is unduly oily, oatmeal and water) cleansing is not sufficient to remove the dust accumulation of every day.

When the skin is soft and pliant after immersion apply a cleansing cream or lotion, and pat it into the skin. Don't massage this into the skin while the pores are open. Immediately afterwards remove the cream with tissues and applying a skin tonic lotion to cotton wool pat once more into the skin—working up each side of the cheek, immediately beneath the throat and upward over the outer corners of the mouth, to freshen and tone. Then, can you spare the time, dip a pad of cotton wool into the cold water and pat the face briskly until the skin glows, unless you are addicted to small red veins, when this is inadvisable.

Then, after the ice-cold water, apply your foundation cream or lotion, and again pat rather than massage, removing any superfluous cream or lotion with tissues, but instead of wiping it off, tap the tissues gently onto the skin to lift away any moisture or cream which will mar the matt skin-surface effect.

Nightly care for the complexion where a wrinkled condition exists is equally important. It is advisable to remove all traces of make-up with a cleansing cream rather than using soap and water. Soap is not kind to wrinkles, and rubbing with your towel is not advisable. Don't massage in your cleansing cream. Rather pat it in, with brisk upward movements, remove with tissues, and pat on your skin tonic; or a diluted astringent lotion. Apply a nourishing skin food covering face and throat.

With most reliable skin foods, it is safe to leave a film of the cream on the skin overnight, so that it has opportunity to be absorbed thoroughly by the skin. But have

you objection to sleeping with cream on the face, remove the skin food with tissues, pat in a skin tonic once more, particularly over the closed eyelids which are at that hour in need of freshening, and content yourselves that you are preserving a desired complexion beauty.

If the eyelids are inclined to wrinkle, it is best *not* to apply astringent lotion to them, as this puckers the skin. And when you powder the face, be sure to powder ever so lightly about the eyes, as a heavy coating of face powder merely emphasizes the wrinkles, and encourages the skin to crease *over* the powder. Be sure always to keep the rims of the eyes and the lashes free of powder. If you have hollows beneath the eyes, bordered by a definite line, don't use massage when smoothing on a tissue-building cream or eye-milk. And leave the corrective preparation on overnight. By day you *can* disguise the hollowness by applying a skin food beneath your foundation, and face powder.

It is the daily and nightly routine which protects and preserves the complexion, and lends to the face with which you brave your everyday world, a loveliness which relies neither on the artful placing of cosmetics nor on the expensiveness of your facial treatments, but on a skin care which is within the reach of you all.

One astringent which is proving very beneficial for tightening the skin and whitening is the *gin astringent*. For this you need four ounces of rose-water, half an ounce of glycerine of tannin, one ounce of extract of witch hazel and three ounces of pure colourless gin. Mix the glycerine of tannin with rose-water, adding the rose-water as you mix. Then add the witch hazel, then the gin. This may be perfumed if you wish, but you will need a rather heavy perfume and one you have found lasting in its quality.

This astringent may be used in place of skin tonic where the condition of the skin is oily, greasy, or loose and wrinkled. But it is not advisable for the dry, sensitive

complexion. Pat it in always, with a pad of cotton wool, diluted if necessary, with water, and use it after your cleansing cream and before applying foundation, morning and night.

If you will realize that on your bedtime care depends the beauty with which you will face all your to-morrows, you will cultivate a treatment individually beneficial to your type of skin and be faithful to it. The sleeping hours between nine o'clock and twelve are justly counted 'beauty sleep'. No matter how many hours you oversleep in the morning, you cannot catch up with a loss overnight. The sleeping hours *before* midnight are the deciding factors as to whether at thirty you will pass for twenty-five and at fifty for the radiant forties. They are natural beautifiers; never miraculous, but they succeed in resting the nerves, relaxing the muscles, and so prevent an early forgathering of wrinkles and frown-lines.

Whenever you can steal an extra hour before midnight, in the cause of loveliness, do so. And however late the hour of your home-coming, make a point never to sleep in your cosmetics. I know at times it is a temptation, but it is one, which for the sake of your complexion, you must resist. One night in a layer of cream, powder, lipstick and rouge may result in a month of battling with the gruesome business of blackheads and a coarsened skin condition.

Cleanse the skin free of cosmetics with a liquefying cream. Remove with tissues before applying your astringent. Then smooth on a skin food, or a corrective cream in the shape of a wrinkle-eraser, or gland cream over face and throat. Whether or not you massage it in depends on the type of cream and the specific instructions for that cream. But leave no heavy layers of cream on the face at night, unless you mean to fatten. It is as important not to clog the pores as not to starve them of lubricating and soothing emollients.

With a complete understanding of your beauty creams and lotions, consider the 'tools' which are created to assist in applying those creams, and in correcting beauty defects. Tools of miniature size and essentially feminine yet belonging to the modern woman's beauty box:

Eyelash massage rollers

for stimulating and encouraging the growth of the lashes.

Method: Apply a lash-growing salve to the roller, then proceed to massage with a gentle rolling movement.

Eyelash curlers

for creating an upward curve to the lashes.

Method: Catch the upper layer of lashes in the minute curlers, press the handles and you curl the lashes.

Complexion brushes

gently stimulate facial circulation and leave no powder flecks on skin surface.

Method: Dip the brush into face powder—or dust over compact powder rouge, then stipple onto cheeks to achieve a smooth powdered surface. These are velvet-soft brushes designed especially for beautifying purposes. Not to be confused with any other type of brush.

The oral spray

ensures a pleasant, fragrant breath and is precautionary against germs.

Method: Fill with antiseptic lotion and spray the throat night and morning instead of gargling with mouthwash.

Bone dippers

for dipping into creams instead of fingertips, preventing waste.

Method: Dip into jar of cream, then smooth over brow and cheek. It is quite simple, after a little while, to

determine just how much cream you will need to pick up on your dipper for the treatment you are having.

Bone spoons (or ladles)

for measuring bath powder and crushed crystals, and indispensable when using oatmeal and almond meal in preparing facial masks.

Method: Dip spoon or ladle into bath powder, or oatmeal and measure for bath or face treatment. These are created in teaspoon and tablespoon sizes.

Patters

for stimulating facial circulation, 'lifting' sagging muscles, and banishing double-chin conditions.

Method: Apply astringent lotion or astringent cream to cotton wool, then wrap the cotton wool round the chamois-leather tip of the patter, and fasten with a small elastic band or ribbon. Pat briskly, holding the very end of handle—and always with upward movements. The patter is ideal for firming relaxed facial muscles and improving poor circulation.

And in addition to these 'tools', you will need, for the perfect manicure:

Nail clippers—to be used instead of scissors for trimming ragged cuticle whenever necessary.

Long file with rounded end—for re-shaping the nail-tips.

Orange sticks—the genuine variety—for cleansing the nail-tips, pressing back the cuticle, and clearing nail enamel from the sides of the nails.

Emery sticks—for smoothing rough edges to the nail-tips after the use of the long file.

Nailwhite pencil—and you can now have a revolving

pencil of this—for whitening the nail-tips. Alternately, nail-flex, which are small white strings to be drawn along beneath the nail-tip for whitening.

All these 'tools' have an individual use and contribute to the creation of beauty in the home.

CHAPTER VIII

BEAUTY'S LANGUAGE OF THE EYES

YOUR eyes are the first feature to betray the passing pageant of the years. They betray your health, your happiness, your disillusion—they speak for you when your lips are closed against confession. They may be clear, sparkling, and translucent, or they can be dull and shadowed, in unworthy frames.

Beauty for your eyes depends on your daily care for them—the eye-bath and the use of an eye lotion which will act as a tonic for the sensitive nerves, and prove gently stimulating. And just as you exercise your body, exercise your eyes when first you waken by rolling them slowly, looking upward, your glance roving round, until they light on the dim contour of your toes at the foot of the bed. To relax the tired lids, when you retire, press them gently with the cushioned pads of your finger-tips and then, opening them, keep your vision focused on some outstanding object in your room, for just one minute. Your eyes will be pleased to surrender—your lids will be lowered to sleepfulness.

Preserve that wide-open, fresh appearance of the eyes; to combat the strain through which your eyes must pass every day, and to lessen the darkening shadows, there are bandlettes of fine herbs which may be soaked in warm milk and laid on the eyelids for five minutes whenever you can spare the time and find yourself in the mood for relaxation.

For the eyes inclined to puffiness, an eye-strap which may be placed over the eyes is advisable.

Then there is massage for the eyes, a light, patting massage with the second and third fingers of both hands. But the beautifying effects of massage depend also on the cream or lotion which you combine for the treatment. If

your eyes are inclined to hollowness, use a nourishing eye cream. If they are normal, a tissue-building cream. If they are inclined to fullness, a muscle oil will soothe and relax the skin round the eyes. And as you massage beneath the eye, find a quickened interest in the ceiling. It will repay you.

You can make an astringent eye lotion with a few grains of borax to one ounce of rose-water. This should be used night and morning, even if you are blessed with normal eye health.

Make up your eyes to loveliness by using the merest 'whisper' of eye-shadow over the rim of the eyelid—and this is provided to-day in compact powder and in paste form. Apply your eye-shadow with the third finger of your right hand, and choose it to harmonize with the colour of your eyes. There is blue eye-shadow and orchid, for the eyes which are palely blue; blue-green for the green eyes boasting flecks of yellow; a warm nut-brown and bronze for the eyes which are hazel; and a subtle pearl-grey for the eyes darkly brown. An orchid for blue eyes which accompany white hair.

And your eyelash *cosmetique*, which you may be applying every day from those seductive little black and silver boxes. To combat any brittleness accruing from this little operation, smooth on an eyelash grower each night before retiring. And brush the lashes upward with your miniature eyelash brush.

Keep your brows tidily plucked even if you are allowing them to have a little of their own way as to curve. And see that your brow-line is individual as the cut of your clothes. Permit one brow an undecided, temperamental arch, the other a curve perfect as the proverbial arc. And choose your eyebrow pencil to harmonize with your eye-shadow, in black or brown or blue.

If your sight is weak, take care not to accentuate the fact that you are wearing glasses. And don't avoid the



Massage outward over the lids

wearing of them. Rather choose your frames so that they belong to your eyes. The contour-shaped of these are the least discernible.

If your features are unusual, and inclined to definite lines, you can wear the solid frame. If you have the small, pretty type of feature, then a thin frame is the only kind that will become you. Choose the tint of those frames to tone with your colouring. The lighter tones of tortoise-shell and shell-pink for those of you who are brunettes; amber and that translucent grey or clear crystal for blondes, and the red-amber shades for the auburn-haired. If you are indulging in two sets of frames, make one of lighter hue for evening wear—the mother-of-pearl can be distinctive.

Make-up for the eyes which are bespectacled should place emphasis on the *eyes* rather than on the lashes. Apply your paste or liquid rouge lightly and high up on your cheekbone, and trace it round the outer corner of the eye. Blend the rouge to fade out just below the rim of the spectacle, to avoid a shadow being cast by your frames.

If Nature has endowed you with a flush you can quite candidly call your own, then ignore the rouge application entirely.

Never use black mascara with spectacles. It will persist in smearing them. Rather try a liquid *cosmetique*, in blue, brown or blond shade, or an eyelash dye.

If you have chosen dark frames, use your lipstick with a flourish. It will detract from the frames and make them less conspicuous. If your choice has succumbed to amber frames, use the lightest, brightest of lipsticks, and sparingly. Don't permit yourselves to be rendered self-conscious about spectacles. In the past they may have proven a barrier to beauty. But to-day they can be as unusual as your make-up, and can accentuate good looks.

They cannot matter so long as you keep youth and

beauty in your eyes. And just a few illusions, whatever they may concern.

You may never realize quite how important are eyelashes until the camera ignores them. The unfinished print leaves the eyes unframed—the artist supplies the lashes—and a world of difference with them. Then it is that you learn the arts and the graces of the eyelash. You realize how perverse and extraordinary and difficult eyelashes can be. You brush them up. You brush them down. You tint them, you apply oil to them; you can massage them with small rollers which persuade them ever upward, and curl them with minute curlers, and instead of being perfectly behaved little 'sets' of allure, they persist in ranging one way and the other. They lose themselves, their length, their thickness, their very colouring, if they are in the least neglected.

The eyelash-growing cream will lengthen the lashes and promote the growth, which is important, but it must be applied regularly, by day and by night, to keep your lashes attractive. However closely you study the lashes, you cannot hope to see an improvement in the first few days. Just gradually, or completely by accident, you may discover that they are long and silken, and curling upward. You must apply faith with your eyelash grower. Lashes are such delicate things, and so utterly elusive. With your skin, you can actually watch a bleaching process. With your figure, you can discern a slimming process. But with lashes you can only hope for all that you desire your lashes to be.

Brows too, may be encouraged with the grower if they have let you down on length and refuse to taper over to a parallel with the outer corners of the eyes. But with the brow, apply your growing salve very thinly, and don't give it opportunity to spread.

When plucking, hold the skin taut between the fingers, and you need feel no pain. Pluck in the direction from which the eyebrow grows. Pluck always from the eyelid upwards to gain a greater width between lash and brow—this distance has a piquant beauty of its own.

If you pencil the brows to lend them colouring or additional 'line', don't use a heavy dark one, and don't apply it as you would pencil a line. Begin from the top-most angle of the arch, and work down with a movement resembling the old-fashioned feather-stitch, so that you get a faint illusion of *real* brow and not a synthetic one.

It is advisable, when you have plucked your brows to perfection, to use an eye-bath to freshen and relieve the eyes. Whether you pluck them as they are, or after applying a cold cream across the brow, your eyes must feel something of the strain. And while it may do them no harm at all, have it in you to be kind to your eyes on all occasions.

The sparkle which characterizes the modern woman lies in her eyes. And we have passed the age when that sparkle was produced with beautifying eye-drops likely to damage the sight. To-day we produce the sparkle with eyes which are healthfully clear and bright, with eyes the whites of which are very nearly blue, eyes framed with decorative lashes and the smoothest, whitest of skin around them.

The remedy for strained and inflamed eyes is to bathe them regularly, and not spasmodically, with a soothing eye-lotion, or treat them to eye-drops made up to individual prescription—and press over the lids little pads of cotton wool which have been dipped in an eye lotion.

For those lids which have become slightly shrivelled through over-exposure to sun or strong winds, or through the advancement in years, a corrective cream specially designed for this purpose may be massaged into the lids,

left on for not more than ten minutes, and then removed with tissues to expand the shrivelled skin. And having achieved this expansion, leave on a soothing cream overnight to seep into the lids and forbid them again to shrivel.

Your eyes are not merely expressive of the *you* who thinks and feels and dreams; they betray your health. Can you keep your eyes young and healthful, you can for ever look young. And if you discover on inspection, the whites of the eyes are not nearly as blue as they might be; if they have a faded, sallow appearance, reconsider the details of your dietary. Are you under-eating, or over-eating? Are you treating yourself to foods which fail to agree with you? First then, correct your diet.

A sallow tinge in the whites of the eyes most often betrays under-nourishment and anaemia, and you can correct this, if you will, by adopting a carefully balanced nourishing dietary for a month or two, including plenty of milk, red meat, vegetable and flesh-forming foods.

And having discovered the sparkle in your eyes, is there one about your mouth, too when you talk and smile and laugh? Are your teeth as white and as gleaming as they might be?

A dentrifice which has a base of magnesia is one of the safest for teeth inclined to decay quickly, since the magnesia clinging about the crevices overnight will form an antacid to decay. And tooth-brushes, quite short and wide, with shaped ends, will reach the gums more quickly and ensure a thorough cleansing and massage when used upward and downward in the mouth rather than from side to side. If your teeth are definitely discoloured, you can whiten them by painting them with double-strength peroxide applied to miniature pads of cotton wool, or a camel-hair brush—but don't paint the gums as well as the teeth. And a regular use of an antiseptic mouth-wash

will leave the teeth cleansed and sparkling. If your teeth are uneven, or set widely apart, a dental floss drawn through the crevices before retiring will ensure that no acid deposits are left between the teeth.

CHAPTER IX

THE LEGEND OF THE PERFUME

IN the matter of cosmetics beauty concentrates on eyes and lips. It is a matter of selecting the right lipstick, applying it smoothly, so that you avoid a hard line; and of looking after the frame for your eyes—lashes, brows and lids. And if you consider that neither eyes nor lips will look attractive unless the setting of the face is equally enhanced with lotions and face powders, the fashion in beauty this season must achieve some rather lovely results.

But beauty in perfume, slower to materialize, more reluctant to change, is a matter of individual 'placing'. Perfumes have been created to match each mood and every occasion—perfumes gay as the moments you dream to have, and clinging as affection.

A perfume which is suggestively oriental, yet has nothing in common with the amber and incense which usually denote an eastern atmosphere, is sufficiently modern to adapt itself to any English town or country home. But it is not for the very young of you. Rather I think it belongs to the quiet type who can count your 'special occasions' on your finger-tips, and it has the advantage of being lastingly fresh.

A dress 'wizard' has discovered perfumes which are tempting as his creations—perfumes of which you need so little, as they cling about you. There is one invitingly warm essence from this designer which belongs to the perfect hostess—actually it will welcome her guests.

There are perfumes which will give you renewed courage and a sense of delight in your femininity.

There is a perfume soft and full as music can be—ideal for many of you who are enjoying maturity. It is barely sophisticated, and certainly not cloying.

An exquisite perfume for you who are essentially young suggests romance, rapture and gaiety. It is not too clinging. And the perfume of youth should not be too lasting—it should leave you free to change your mind, as your character will change and mould with events to come.

Are you garden lovers in the best sense of the word, without preference for any one flower, you will like the perfume which is reminiscent of the garden but in no way a flower essence. It is a French perfume, handsomely presented and not in the least overpowering.

But the fashion for extravagant perfume must mean also an economy in perfume. You will need to use it sparingly if you are to meet a succession of other perfumes at a bridge party or a dance—so sparingly that your partner will be able to discriminate which one belongs to you. Have you noticed how nauseating even a good perfume can be has it been literally spilt over a gown or its wearer?

There is a particular perfume for every individual, just as there is fragrance which somehow lingers about you and is ever your own. The more individual it is, the more refreshing.

While you may not be able to discover your choice of perfumes in all the aids to loveliness you use, you can, to a great extent, discover those which have a similar, arresting fragrance about them. Or you can, if you are interested in the home preparation of beauty aids, perfume your own to a matching harmony.

You can prepare a lavender compound with three drops of oil of lavender, twenty drops of oil of bergamot, ten drops of oil of orange flowers, ten drops of essence of lemon and ten ounces of spirit. Blend the ingredients and filter immediately.

The best of cosmetics have very little perfume of their own—although the 'little' is distinctly pleasing—and the cosmeticians wisely leave the modern woman to discover her favourite perfume in essence only.

Your hair, too—have you noticed how the perfume of shampoo and setting preparation lingers on the hair from one shampoo to another?—yet it is as essentially part of the hair as the colour. So match up your accessories to hair beauty so that they agree both in the burnish they lend your hair and the fragrance with which they endow it.

It is not at all times possible to match up *all* your creams, lotions and cosmetics, but you can match up the essentials, and you may discover a lip-stick, equally convenient as a cream rouge, which has no particular perfume so that it cannot possibly clash.

To-day you do not select your perfume because you are attracted by the cut-crystal flaçon which contains it, but because it expresses you; because it belongs to the type of woman you believe yourself to be.

Choose a perfume to bring out the best in you, the most fascinating, the most haunting. If you imagine there is a trace of the exotic about you, betray it with a perfume in which there is the mysticism of incense—if there is something shrinking and elusive and very young about you, deepen it and strengthen it with a haunting fragrance. If you are gay and care-free, acquire *naïveté* and sophistication with your perfume—Cupid's Breath is ideal in this respect. If you are grave and quiet and aloof, select a perfume which will enwrap you with a remembered culture. Blue Grass, one of the newest, has just this 'feeling' about it.

For the modern woman with small children, with so few opportunities for dining out, and the many details of domesticity clinging about her, there is the pure flower essence, which will merely glorify that domesticity and lend it something of allure.

For the woman in business, carving her own career, making a home of her flat, and assuring herself that nothing short of fame will satisfy her, I suggest a perfume with gaiety and sophistication, a perfume sharply aloof from others.

For the girl from seventeen to twenty, to whom a dance is an occasion, and to whom life as yet is a game of new adventures, a perfume elusive and intriguing and desirable.

For the woman with the creative urge, following the diverting path of any profession, an expressive perfume which conveys sparkle, something of secrecy, and an inner happiness.

The older woman, with her numbered friends, and her active life behind her, is at her loveliest with a perfume which is delicately reminiscent of her favourite flower, since it is by those favourites of her's that she is best remembered.

If you are in need of assurance with which to face your world, acquire a perfume with a certain strength. Nothing sweet or cloying. If you are essentially a dreamer, don't be persuaded to use a perfume unless it is elusive and unobtrusive. If your place is set amongst sad circumstances, bring a perfume into the atmosphere which radiates light and happiness. Some do. In particular one called *La Joie d'Elizabeth*.

A freshness awaits you in the choice of a new perfume; it can set you apart as an individual, morning noon, and night.

Acquire a small spray and apply your perfume so that it is never obvious, yet always faintly associated with you, like a shadowed presence in a room when the occupant has closed the door behind her and mounted the stairs. Spray a trace of your perfume on to the back of the hands, on the lobe of the ear, over the brow where the wave of your hair caresses it, and in the hollow of your throat. For the evening you can afford to indulge in just a trifle more. See that a trace of it discovers your waistline, if your evening gown tapers to that point. And lastly, if your sense of 'looking forward' borders on the luxurious, spray the backs of your heels before you pull on silken hose and dance sandals.

Perfumed sachets laid among your 'lovelies' will lend them a faint fragrance and make them individually your own. I have known romance breathed into being on the finding of feminine clothes in a wardrobe, each hauntingly reminiscent of the wearer, by the perfume clinging about them. (And the perfume was introduced by small sachets tied to satin dress hangers.) Romance, and tragedy too. But every perfume has a legend woven round it.

CHAPTER X

COSMETIC COLOUR HARMONIES

THE cosmetics you choose can make or mar your make-up. But since cosmetics are now available in varying shades to every colour scheme, the colour harmonies devised for you on the following chart are designed to enhance clothes-schemes and natural colouring.

Providing you are brown-eyed, brown-haired, with medium-toned skin, your cosmetics should be darkish in tone, with a reflection of flame in the rouge and the lipstick; and you can afford to adopt a deep coral-hued nail-tip. It's a most heartening combination—a friendly, warm one, and lends itself admirably to marron browns, salmon and beige, with perhaps a tint of yellow, flame or pale green.

Providing your new ensemble is planned in green, with which oyster tints can be worn, then you need a gay, care-free sort of harmony. A light warm lipstick, a rose rouge without any real depth, and a deep 'pearly' powder which lends a transparency to your skin and a light green or grey eye-shadow.

There is so much in a cosmetic colour harmony. It can lend you years, and it can as simply rob you of years. A too dark complexion powder can add five years to your age, by a mere shadowing beneath the eyes. A too light powder can give you a 'painted doll' effect and render you seemingly artificial, expressing neither youth nor maturity.

If you have chosen blues—and what in colouring is more delectable than a symphony in soft blues?—then you need dawn-pinks in your harmony, a peach-pink depth to your powder—you know the kind I mean? Blues are deceptive. They can, with the right make-up, make you bewitching. With a faulty one, they can tint your skin

to sallowness, provide you with a 'muddy' look and generally discourage you. And not only you who are blonde can dream of blues. Brown hair and raven's-wing, with eyes which are blue or grey, you can look adorable in blues.

And you who can wear blues can also wear soft pastel grey, sand with cream and ivory and yellow, or a blending of the blue and the grey—a fresh, happy combination which always courts attention, and counteracts the dullness of the days. The harmony for greys calls for deeper tones, but apricot powder with light crimson lipstick will offset the pallor induced by the greys.

For you who must wear black, with white or grey relief, be careful with your colour make-up. The wrong lipstick will make your lips desperately blue, the right one will lend them brilliance.

If you have a one-colour complex, like Chinese Red, or you are a 'tweedy' individual, have your harmony differentiate even while it tones. One-colour notes, like a conversation permitting only one topic, strike a jarring note after a while, unless there's something about you makes them utterly 'different'.

It's just a matter of knowing which basic colours go to the making of lipsticks and rouges and powders—not the ultimate effect alone. You can hold that much-discussed and criticized stick of lipsalve before you and refuse to believe that there is yellow in it, and flame, but there may be. You can hold another and disbelieve that it has a blue base—ultramarine blue at that—and it may be true, just the same.

Make-up tends towards sophistication. But in your appearance only should you cultivate it. Keep whatever you have of personal charm and attraction, because the combination of this and an up-to-date appearance is irresistible. Like being a good comrade during the day, or a splendid help in your business, or a 'treasure' in your home, ready for any emergency; then greeting the

evening in a witching gown and a tantalizing make-up, and managing to be sweetly mysterious. By these strange contrasts, by being a joyous companion through the day, and an elusive inspirational being during the evening, are you ever remembered.

Beauty in your cosmetics must be individual. And individuality means a different make-up for every type, for every colouring; a difference so subtle that it is vaguely exciting. Would you reach the apex of the fashion in beauty, you must put away resemblance to painted masks and look truly characteristic of yourself. For you who are decidedly redhead, or bronze, with green or hazel eyes and pale, clear complexion, this choice of cosmetics will enhance your attractiveness:

Mat <i>foncé</i>	powder,
Tangerine	rouge,
Tango	lipstick,
<i>Vert mousse</i>	eye-shadow,
Dark Green	<i>cosmetique</i> and
Black	eyebrow pencil.

You may never have dreamed of using a dark green *cosmetique*, but to-day you can afford to be as daring in your make-up as you are in your ensembles.

This harmony will blend with a number of hues in fabrics, but most happily with flame, gold-yellow, lime green, and terra-cotta.

For you who are blonde, with blue or grey eyes, pink and white skin, and delicate colouring,

Medium Rachel	powder,
Dark Rosetta	rouge,
Coquette	lipstick,
<i>Vert bleu</i>	eye-shadow,
Black	<i>cosmetique</i> and
Black	eyebrow pencil,

will deepen that sense of delicacy, yet not allow it to look

'dollish' in character. And with clothes it is radiant with blues, light and navy, white, cherry red, and pale-green.

For you who are light-brown of hair, with grey or haze eyes and pale skin, this blend of colouring will bring out the warm tones in your hair and enliven the texture of your skin:

Peach	powder,
Blush Rose	rouge,
Chariot	lipstick,
Grey	eye-shadow,
Bronze	<i>cosmetique</i> and
Dark-brown	eyebrow pencil.

With this harmony wear black or navy blue, sage green, ash-rose or beige.

And for those of you definitely brunette, with velvet-dark eyes and olive-hued complexions, for those of you who favour suits and gowns in flame and yellow and darkly crimson tints,

Banana	powder,
Dark Rosetta	rouge,
Carmencita	lipstick,
Bronze	eye-shadow,
Dark-brown	<i>cosmetique</i> and
Dark-brown	eyebrow pencil,

will soften your colouring without robbing it of any of its rich splendour.

For those of you who are silver-haired and white, with fair skins and pale blue, or grey eyes,

Lysetta	powder,
Blush	rouge,
<i>Printemps</i>	lipstick,
Orchid	eyeshadow,
Ash Blonde	<i>cosmetique</i> and
Black	eyebrow pencil,

will lend you that suggestion of youthfulness without surrendering the charm of your maturity. With this harmony all soft blues are kind, oyster and peach tints, pearl-grey, black and white.

For you who are fortunate possessors of the blue-black hair resembling a raven's wing, with dark-blue eyes, or hazel, with skin pale and fragile,

Mat <i>foncé</i>	powder,
Light Rosetta	rouge,
Victoire	lipstick,
<i>Vert bleu</i>	eye-shadow,
Black	<i>cosmetique</i> and
Black	eyebrow pencil,

will serve to heighten the transparency of your skin and deepen the suggestion of fragility. This is a difficult colour combination to dress, but fascinating if you will take care to blend vivid blue with silver, Chinese red, and ivory and pearl shades.

The way in which you apply your cosmetics is as important as the blending of the tints you have chosen.

All these 'exquisites' should be applied to the skin with the lightest touch, and brushed away—your rouge, if it is in compact powder form, smoothed on *after* your powder. If it is in paste form, over your foundation cream and under your powder—so faintly that it is a mere 'whisper' of colour, of delicious warmth stealing up under your skin.

Your eyes first—make them mysterious with an eye-shadow paste applied just over the rim of the eyelid with the third finger, close to the lashes, so that it is almost indiscernible. Don't allow any space between shadow and lashes.

A grey-blue for those blue eyes which are clouded with grey—a midnight blue for eyes of deeper hue. A blue-green for hazel eyes and a pale jade green for really green

eyes. A gold-brown for eyes which are amber in depth or velvet brown.

If the eyes are long and narrow, work the eye-shadow up towards the brow. If they are wide and round, work it out, and up only at the outer corners. If the eyes are set narrowly, apply your eye-shadow well in towards the bridge of the nose. Your shadow should deepen the colour of the eyes, but it can do so much more than that. Apply your *cosmetique* to discriminate each lone, lovely lash, and avoid that sticky appearance which robs them of charm.

Develop a definite routine in your make-up once you have decided just *where* it enhances the features. Make-up must be consistent in placing day after day if it is to express you and belong. You may have to practise the arts until you reach that stage called discriminate perfection. And perfection in make-up signifies the lightest touch of every cosmetic, the deftest placing, with a result which is never obvious.

Apply your rouge by stippling the colour onto the cheeks, then with the finger-tips blend out and upward round the outer corners of the eye, down on the cheek.

If your face is a perfect oval, work in your rouge high on the cheekbone, and down a little way, on the outer side of the cheeks. Is it thin, pointed of chin, apply your rouge well in on the cheekbone towards the nose, and down towards the upper lip to lend a fullness to the face.

If your face is a shade too plump, keep clear of the cheekbone, and work your rouge down the outer sides of the face. This trick will rob the face of some of its width.

Don't neglect to tint the lobe of the ear, and the tip of your chin if it is unduly long.

Most of you will have learned the art of the lipstick. Dust the lips with face powder before applying your lipstick, shade the outer edges of your lips, then fill in with an even application of lipstick. Your lipstick should



*Draw rouge pad up and round the outer
corner of the eye*

follow the natural curve of your mouth, because your mouth betrays all that is tender and gracious in you.

Don't neglect to smooth in a cold cream or colourless lipsalve before applying your lipstick, to avoid the flaky and uneven appearance which dried or chapped lips give. Very often there is not sufficient grease in the lipstick to protect the lips as well as shape them. And when wielding your lipstick, work from the centre curve of the upper lip, down to each corner. Across the lower lip from side to side, then with your finger-tip smooth it so that it is even of surface, and practically indiscernible. Press the lips together so that you get no dividing line between the pink and the red.

Your lipstick can too, deceive a little. You can make your mouth smaller by stopping short of the actual corners with your lipstick.

You can deepen the tint of the lower lip—though a new whim is to have the lower lip pale by comparison with the upper bow of your mouth. This is particularly piquant—and harmonizes with that trend towards all that is romantic and picturesque and utterly feminine.

Your lipstick should never look *painted* onto the face.

Your face powder should be applied with complexion brush or puff. Of the latter I favour swansdown, since there is no temptation to rub in the powder. Use light brushing strokes, in a downward direction, particularly over the upper lip, and the outer sides of the face. If your features are normal and even, you can adopt a one tone powder and be satisfied with the effect.

If the nose is a little too prominent, use a darker tone to render it less conspicuous.

If the skin about the eyes is darkened, apply a rose face powder to disguise the darkness. And for the evening, do you know the embarrassment of a too high colour, try a mauve or green face powder over a cream base. But don't apply it heavily about the eyes where the high colour is unlikely to be apparent.

Your face powder can complete the perfect make-up, yet so often it spoils the whole idea because it is faultily applied, or is shades too light.

With the powder bases of to-day, excessive powdering is unnecessary. You should not have to produce your puff more than once during the day. And whenever possible, remove your make-up with a cleansing lotion or complexion milk before re-powdering.

Your selection of powder depends entirely on your base. If your foundation cream is heavily protective, you need only a feather-light powder. If you adopt a liquid powder, the lightest weight in powder need be dusted on afterwards.

But if your skin is greasy, and you discover a greaseless foundation-cream as a base then you can afford to adopt a creamy face powder of heavier texture.

Whenever possible, keep to loose powder—and there are a variety of ravishing cases in which you may carry it, including a cut-crystal square which provides a day and evening make-up mirror as well as a delightful container for your powder.

Compact powders, having their uses, do incline you to rub your puff into the block and *rub* again onto the face, because the puff does not pick up sufficient of the compact powder to allow for a liberal dusting.

For the beach, the cruise; for all holiday occasions, a sun-tan make-up is admirable. It is far from practical, and seldom convenient, to lie in the sun in your garden, clothed in oil, and hope to acquire a delicate bronze tinting in the space of an afternoon. Too much sunshine when you are unused to it, is apt to cause blistering and other troubles. Take your sun-tanning sanely and gradually, if you mean to acquire a natural tan. Apply the sun-tan oil evenly over the skin surface which is being exposed. Protect your eyes while you are sun-bathing. And since you may have to wait for your annual holiday before acquiring that natural tan, the specialists in things



*With fingertip blend the lipsalve so that
it is evenly distributed*

beautiful have created cosmetics to lend you exactly the same delightful effect without the oiling process.

The most important aspect of a sun-tan make-up is your powder-base. Whatever the tint of your face powder, your base *must* be right. And if you are brunette, with an olive-inclined complexion, you can be daring and indulge in one of the new bronze face creams. Or the same shade in liquid powder—equally protective against freckle and sunburn, but much more drying. With this you will need a face powder with a deep rose depth to render the effect wholly charming. Choose your lipstick and rouge in blush or rose shades, too, for a completely satisfying harmony.

Do you happen to be palely attractive, with dark brown (or black) hair and a clear, light complexion, try a light sun-tan face cream and with this an ochre (or rose ochre) face powder, and lipstick and rouge with a faintly tangerine depth. You will discover this make-up delightful and unusual.

Are you fair or blonde, chose a light tan powder-base in cream or liquid, with a deep peachy tint of powder, and the lightest, but by no means the brightest, of lipsticks and rouge. A salve with a pure rose depth is kindest and most 'natural'.

Another most attractive summer-time harmony for you who are beautifully blonde is a rosetta cream which lends the skin a glow, and a paler rose face-powder. Apply the cream over the face and throat. With this there is no need for rouge, and very little lipstick.

Sun-tan make-up can look equally attractive with white hair too, chosen as for blonde with a little lighter tint of face powder.

When making your selection, be very sure that your rouge and lipstick have no blue depths. With a sun-tan make-up, all the blue you need should be in the sky.

And when you are changing into lighter-hued clothes, don't make the error of assuming that a lighter ensemble

means a lighter make-up. Modern beauty goes in for contrasts. Have you noticed, in changing from brown to beige, how your make-up seems to take on a cold, hard appearance? That is why the warmer tints are so popular, so necessary if you are going to be new-born of complexion and feel in sympathy with the sunshine.

Adopt a sun-tan make-up for your limbs too, if you are indulging in 'shorts' for tennis, or those charming one-piece garments which boast pleats to disguise the 'shorts'. And you can achieve this with a waterproof cream in bronze or gold tan, or with a beauty film which removes with hot or cold water. The waterproof creams can only be removed with a liquefying or cleansing cream. In the latter there are three delightful shades—*Light* for pale and pink-hued skins, *Dark* for those skins which happen to be of olive hue, and *Evening* which is similar to *Light*, but lends itself admirably to artificial lighting. Both creams dry in immediately and create a dull surface.

That is another thought. Besides painting the limbs for out-of-doors occasions, you can give them the appearance of sheerest matt silk stockings with this 'film' for evening wear, and only your own conscience will remind you of the fact.

Squeeze the 'film' from the tube into the palm of the hand, and smooth it onto arm or leg. It takes a few minutes to achieve, and it will last until you remove with water.

And while you are tinting out face, throat, and limbs, don't neglect your hands. When you have treated them to the sun-tan cream or 'film', use a nail enamel in one of those new shades designed especially for summer loveliness.

The foundations of your make-up are as important as the colourings. The newest powder-bases are necessarily protective, will preserve the complexion from roughness,



and will prevent a clogging of the pores through many cosmetics being driven deep by winds and sun.

A waterproof cream substance will defy rain, hail and snow even as it will mock the sun when the sun happens to shine again. Prepared in five lovely shades which refuse to be removed with water of any description, yet it is simply removed with a liquefying cleansing cream. This is ideal for the tender, thin skin. And there is a cream foundation resembling a liquid enamel, in similar shades, which lends a heavy surface for your powder, and disguises scars or blemishes.

A liquid foundation of silken texture will permit neither 'shine' nor 'oiliness' to show through, and when choosing this have a shade slightly paler than your face powder.

This is advisable for greasy and normal skins, but not for the ultra-dry. There is a secret in the application of liquid foundation. You cannot afford to treat the face as a canvas and merely paint on the liquid. First the skin should be rendered soft and pliant with cleansing cream and skin tonic. Then, your pad of cotton-wool or cosmetic pad thoroughly dampened with water or skin tonic, shake the liquid foundation onto the pad and *tap* it into the skin. With fresh tissues, pat the face lightly and lift away any superfluous moisture. In this way you will avoid patchiness and that streaky appearance which is so often associated with liquid foundations. Beauty specialists often apply liquid foundations as a 'wash' over the facial surface, and this method is most successful.

Liquid powder once was reserved for the arms and shoulders and the festivities of the evening. It was not recommended for the face because of its drying properties. Not one of you can ignore the fact that a flaçon of good liquid powder is an asset to the dressing-stand—especially one to which has been blended a liquefying cream. This lends the skin a delightfully soft, creamy surface which persists in staying matt.

The beautifying qualities of the liquid foundation are

not to be denied. From the mask-like white and cream tints have emerged a set of gentle pastel hues, all be-friending and enhancing some particular skin covering. A *rachel nacre* is deserving for the very fair—a rose rachel for the darker, yet fragile skin tinting—a peach for the olive-hued. Do you happen to be an in-between, medium colouring, a flesh tint will lend the skin a delicate warmth. For the evening, there is a pale green liquid powder, and also a mauve, for those complexions easily flushed and uncomfortable in heated atmospheres.

Another way to apply your liquid powder is to leave the complexion damp from soap-and-water treatment, or skin tonic, and to apply the liquid powder before the skin has opportunity to dry. Don't neglect to lighten, or darken, your throat, behind the ears, and the skin beneath the eyes, while you are treating your face, since these portions of you have a habit of revealing themselves unkindly against the transparent enchantment of your liquid powdered surface.

You will, of course shake your flacon of liquid powder before use. If you find, on nearing the base of the flacon, that the content is too thick for even application, dilute with skin tonic or a mild astringent, not with water.

Whatever your powder base, it should not be applied directly to the skin surface. You cannot hope to achieve that velvet-matt appearance unless you have built up to the cosmetic stage through cleansing and lubricating and protecting. And the tinted foundation is advisable for all of you who have no natural colouring, or when you prefer to avoid rouge.

CHAPTER XI

ON CLEANSING IN PARTICULAR

THERE can be no beauty where there is not cleanliness. I like to think that cleanliness is the keeper of the door marked 'Youth'. There can be no lasting attractiveness unless there is healthfulness—and perpetual cleansing makes for that.

Perhaps that is why the ritual of the bath is more than ever important in an age when beauty is so desired. A bath in hard water will give you neither satisfaction nor a pleasant after-glow, since the finest of soaps refuse to lather in hard water, and you miss that warm, penetrative drowsiness which comes with water softened and made fragrant.

Take your bath fragrantly, and in this regard you match up your favourite perfume with intriguing bath salts, or powdered crystals, or liquid bath essence, and lend it a wholly delightful feeling. Bath-time is the time for quiet reflection on events past or events to come, and will you lend these reflections a warm, luxurious setting, they must certainly be happier ones.

If you travel, bath cubes are more useful than the crystal jars, allowing no chance of breakage, and tucking away in odd corners, or amid your lingerie, and serving the purpose of keeping it delicately perfumed at the same time.

A refreshing start or finish to the day is to add pine or iodized essences to the water, or those saltrates recommended for rheumatic conditions, to ensure a healthful after-glow, and to lift acidity from the skin surface.

And in the matter of soaps, your bath soap should be distinct from your toilet soap, and for convenience, twice as large. A floating bath bowl can be made up with a pound of fine Castile soap, half a pint of hot water, two

ounces of fine oatmeal, one teaspoonful of borax, one teaspoonful of ammonia, and oil of lavender.

Melt the soap when it has been shredded, add hot water, borax and ammonia; but be sure the borax is dissolved in the hot water before it is added. After the soap has been liquefied, add the oatmeal and mix. Add the oil of lavender as the soap cools, then pour into small or large wooden bowls.

These bowls are ideal for the bath, and softening too.

However you take your bath, ensure that delicious afterglow with a rough bath towel, a loofah strip, or one of those bath brushes designed particularly to bring a tingle to the skin surface. This friction rub is definitely beautifying and beneficial. It tones up the skin, improves the circulation, and helps in the elimination of body poisons. A splendid glow can be achieved with a salt rub—take a few handfuls of household salt and rub in, briskly. It is as healthful as a snow rub and infinitely more convenient.

The bath with Epsom salts is not really beneficial unless you are prepared to take it nightly for at least eighteen days, using a pound of the salts in the water at a time.

If you take these baths, on no account use soap in the water. Relax in the bath for twenty minutes, then, getting out of the bath, treat yourself to a brisk rub down with a superfatted soap and rinse. This will remove those impurities brought to the skin surface by the bath.

Then take to your bath once more, adding a little hot water, and remain for another eight minutes before drying. This enables still more of the acids to be drawn out, and only at the end of the eighteen days can you hope to discover that the slenderizing has taken effect.

A bran bath is most beneficial after sun-tanning—especially if it has become painful, or is in the peeling stage. A pound of bran secured in a butter-muslin bag may be placed where the bath water can be run onto it. Then, when the essential benefits of the bran have been absorbed

by the water, use the 'mit' over the limbs to cleanse and soothe.

Can you take a cold shower after a warm bath, it is advisable, since the shower will close the cleansed pores, and there is always the danger of exposing freshly opened ones unless you are taking yourself immediately to bed. The shower is particularly recommended where cold baths are inadvisable owing to health. You get the full benefits of the cold bath without the shock of immersion.

Don't neglect to dry yourself thoroughly. A circular massage with your bath towel will achieve a gentle slenderizing too, while the skin is soft and pliant from the effects of warm water. Or you can apply a reducing lotion after a quick 'dry'; dust with talcum, then massage briskly with your rough bath towel. Remember the drying is nearly as important as the bath itself.

The wax bath will slenderize and draw out impurities. For rheumatic tendencies it is ideal, though inconvenient to give yourselves. Paraffin wax is placed in a pan or an aluminium container and boiling water poured over the wax. It dissolves immediately into a silken liquid. The hands are dipped into it and the liquid smoothed over the body. The wax sets almost immediately into a white 'skin'. It is essential that waxed paper is placed on bed or divan, and wrapped about you—that is why it is difficult to manage at home. And after the waxed paper warm blankets should be wrapped about you. In twenty minutes you feel drowsily warm. The wax is removed—it parts easily and drops off in a stiffened mask. Wash off in soap and warm water, or take a shower. Massage briskly before dusting with borated talcum or bath powder.

I wonder have you ever seriously considered how important a part soap and water play in the way of loveliness? Whatever cosmetics you use, whatever precautions you take against the advancing years, make a study of the kind of soap you have chosen for your particular skin surface.

There are specialists who do not believe in the soap and

water ritual. The act of washing is supposed to stretch the skin, and it does. But, equally, the wrong kind of massage with the best of creams and lotions will stretch it. Laughter stretches it, and tears. And I have yet to meet a woman, whatever the sum total of her years, who looks less beautiful, less attractive, for indulging in the simple remedy of dipping her face in warm water.

There is a soap for every skin. If yours is normal, just a little inclined to dryness, try a milk or pure curd or cold cream soap. All of these will do a little lubricating, and prevent roughness. If your skin is normal yet inclined to greasiness, a lemon soap will dry it a little, and whiten it. Or a cologne soap, or a lavender-scented soap, both of which have astringent effects.

In the matter of perfume, does your skin happen to be normal, it is a happy idea to match up your individual perfume in your soap. And the soaps of to-day, with their delicious 'flavourings' of rose geranium and jasmin, gardenia, allamanda, amber and blue grass, all bring a freshness and a certain sparkle to the skin surface.

A way of using up curd soap 'ends' is to grate them, place them in your bath glove, and tie up the end, making a delightful soap mit.

In corrective soaps, there is one gently reducing in its effect. Another retards the growth of superfluous hair.

If you are disposed to blemishes or rashes, if you are recovering from an attack of acute acidity, an antiseptic soap will heal and dry the trouble and prevent its recurrence.

Whenever you can, use rain water. It is benign and benevolent to the skin, and suffers from none of that hardness to which your normal water is so often subjected. I won't suggest you stand out in the rain and catch the precious drops in the palms of your hands, but you *can* afford to stand in the rain, providing you let that swift sharp shower patter onto your upturned face. Save your showers by keeping a small butt for the purpose, and then

bottle the rain water in those discarded flacons which have once held skin lotions and fresheners.

Rain water can be used for washing, shampooing, and in the preparation of masks. Try mixing about two ounces of yeast—ordinary yeast serves the purpose—with rain water until you achieve a stiff paste. Then add a trace of ten-vol. peroxide; stir the mixture well, then apply it to the skin wherever you are most affected by the blemishes. The yeast has a particularly beneficial effect on the skin, the rain a softening one, and the peroxide has antiseptic properties.

And for your hair—have you noticed a particular gleam which follows a rain-water shampoo? If you have saved only sufficient for the rinse, reserve it for that, and add the juice of half a grapefruit. If your hair is dry, add the strained juice from the small end of a cucumber to the rain water. You will be delighted with the results, and that sense of scalp-freedom with which it leaves you.

Use your rain water for your hands, whenever occasion permits, because your hands, while they seem to escape the blemishes, do feel hard and unfriendly by the time spring beckons and you want to be especially lovely.

Cleansing has long been a problem when beauty travels. Whether you are holidaying for the day or the week-end, the week or the month, ensure that personal cleansing, and the aids to it, by carrying always a cosmetic face cloth, already fragrantly 'soaped' with June geranium or some other intriguing perfume. Only on contact with water does the lather reveal itself, and the face cloth carries sufficient soapiness for three to four cleansing treatments. These are less bulky than the bath-mit, though not quite as luxurious.

And wherever you go, pack some cleansing tissues—silken, absorbent ones which can be tucked into convenient corners and are excellent for packing fragile flacons,

too. Tissues are indispensable when travelling, and they *do* eliminate the necessity for rubbing the face with towels if it happens to be unduly sensitive.

Cologne should find its way into your travelling valise. You can safeguard foot coolness, relieve a headache, and dilute it with water for an emergency astringent lotion when the pores are relaxed and jaded.

Oil of lavender is an essential since it keeps hovering insects at a satisfactory distance—particularly if your travel is taking you to the country.

Most of your cosmetics can be packed for travelling convenience. Lipstick, eye-shadow, rouge and powder are to be found in unbreakable containers, and foundation creams are prepared in tubes, with cleansing cream. A colourless lipsalve will prevent the lips from cracking on a long journey.

You can take magnesia and mouthwash in tablet form, if you will, so that you eliminate any chance of breakage or spilling onto the fabric contents of your dressing case.

Even your hair loveliness can be guarded with a cream setting preparation, in tube form. While it allows the hair perfect freedom, it will prevent it from becoming unruly.

Manicure requisites can be secured in small enamelled or leather cases designed to take the essentials for nail immaculacy—varnish, varnish-remover, cuticle remover, orange sticks, cotton wool and file, together with a spare container for a hand cream or balm.

Sun-tan oil in globular flacons is provided with a carrier to be taken onto the sands—and later than this, a complete sun-bathing outfit is packed for carrying onto sands or beach.

A PERSONAL ASPECT OF LOVELINESS

THE first warm breeze wakens that aspect of loveliness not one among you can afford to neglect—the habit and the art of the depilatory.

The most bothersome of all problems is superfluous growth of hair on upper lip and chin, about which so many of you write me in something like despair. It is disheartening to experiment with various 'cures'. The only permanent remedy yet discovered is diathermy, and even this has been known to fail, but the failures are exceptions to the rule.

If your means and your circumstances do not permit of diathermy, the wax method (while not being permanent) is quite effective for the limbs. With this the treatment need be repeated only once in two weeks, and this remedy definitely retards the growth.

The wax is supplied in a small pan which can be held over the stove for heating, and spatula. While it is liquefied, smooth on the wax with your spatula. You will discover it sets firmly almost immediately. If you can arrange it in strips, it is much easier to remove.

Moments afterwards, lift the wax away from the skin, and with it the superfluous hair, leaving the skin surface clear and clean. Don't neglect to smooth on a cold or soothing cream immediately afterwards, particularly after the initial operations while the skin is delicately unprepared for such treatment.

If the superfluous hair on your upper lip or chin is merely a fine, fair down, I do not recommend the use of a depilatory at all, but rather these methods of disguising it: The use of a liquid powder rather than a cream; dusting on your face powder always with a downward movement, and a frequent painting with twenty-vol.

peroxide to prevent any darkening or thickening. Unless you are indulging in diathermy, you must be prepared, once having used a depilatory, to make it a habit. It will become essential to your peace of mind and that feminine sense of pride in your appearance.

Cream depilatories, or the razor, should never be used on the sensitive surface of the face. Besides the darkening of the growth which must eventually occur, the skin becomes coarsened and harsh to the touch.

For the legs, if they are subject to a noticeable but not a thick growth of hair, the hair-erasing disc is simple and effective in use. For the under-arm, there is a range of reliable depilatories—some in cream, some in liquid, some in paste form. I do not recommend the wax for this purpose, since it does not lend itself to the curved hollow of the under-arm.

If you prefer a razor, be sure always to use it dry, dusting first with a borated talcum, with neither shaving cream nor soap.

In selecting your razor, make it a curved one made specially to fit the under-arm, or one of those minute square-inch 'affairs' which are particularly simple to use.

Make a point never to apply a deodorant, in any shape or form, immediately *after* using a depilatory. If you use a razor, you can apply your deodorant just before and remain fragrant throughout the day or evening. Otherwise, manage to use your depilatory at night; leave a thin layer of cold or liquefying cream on that portion of you overnight, and the skin will be soothed and prepared for your deodorant in the morning.

And in the choice of deodorants, make a habit of one which will not cause the skin to smart, and which will really check the perspiration. A deodorant which will absorb any moisture,—and there is an *odourless* liquid deodorant which really achieves this—will prevent any embarrassment and save your gowns.

Whichever you choose, make that personal immaculacy

an assured fact by always dusting afterwards with a deodorant talcum. One which is delicately perfumed will serve the double purpose of fragrance and preservation.

Does your preference lie with unscented bath dusting powders, there is a borated talcum, soft and silken, which is equally effective when dusted on after the deodorant.

The deodorant aspect of beauty is inevitably linked up with the depilatory. Together they combine to ensure a personal loveliness, an indefinable charm.

If you feel the need of a deodorant for your feet, apply it just between your toes, and on the ball of the foot. Use a deodorizing talc on the soles of the feet and sprinkle it over your toes.

The need for the deodorant is a condition which can neither be avoided nor cured. It is the reaction of an accumulation of acids in the system, and once recognized, must be disguised. Modern methods of beauty and hygiene have been unstinting in this matter of disguise.

You can resist that distressing sense of inferiority, that knowledge that you are ruining an attractive ensemble, by making sure of your intimate, elusive fragrance and applying your deodorant immediately after your soap and water in the morning. Make it a ritual without which your claim to loveliness, and your aspirations to glamour, are incomplete.

This personal loveliness in its third aspect belongs to your mouth. Use an antiseptic mouthwash immediately after cleansing your teeth in the morning; again before you start out for the adventure of the evening—there is a choice of these antiseptics in liquid and tablet form from which to make your selection—so that you can be assured that your breath is caressing as your voice.

CHAPTER XIII

THINGS THAT ARE NEW IN BEAUTY

EVEN as beauty in appearance is gradually modifying itself to the nearest-to-natural results, so is beauty culture becoming simplified to fit the demands on the modern woman's time. From the height of elaboration, treatments for beauty are now being created so that they play a small but nevertheless important part in the scheme of your every day. And for those of you who have to count the minutes given over to 'lovelifying', these new treatments are a boon.

Creams which perform two miracles, lotions which heal as well as provide base for powder—packs which are stimulating, healing and cleansing in one—all come into their own.

Simplicity in beauty culture is making the latest foundation lotions even more popular than creams or liquid powders, for certain types of complexions. You achieve as near a natural result as is possible with these and the subtle aid of cosmetics, and a much more glamorous one than were you to leave your skin surface naked and ashamed. The foundation lotion does not give you such a matt surface as the liquid powder. Sometimes there is almost a suspicion of a glow—but never a shine. This too is merely a trend of the times. The matt surface will continue to be popular but on some types of complexions it is too heavy, and heaviness in beauty—from the facial aspect—is not now permissible.

And while you are studying the simplicity in your cult of the beautiful, study the seasons. The winter will find need of richly lubricating cream, the spring a change of diet, the summer infinite protection; and autumn is a time for correction to counteract sallowness or wrinkling which may occur with the fall of the leaf.

If you will understand beauty's failings as you mean to understand aids and tools and treatments, you will make few mistakes in your beauty care.

Among the many problems which have been brought to me for solution, is the clogged and enlarged pore condition. A business woman, at the peak of her career, using warm water and curd soap for washing, applying powder cream and lipstick. Believing neither in rouge nor eye make-up.

But neither powder cream nor any foundation should be applied to the skin surface immediately after washing, while the pores are soft and open from immersion. Pat in a toning lotion, or an astringent, to brace and close the pores, after using cleansing cream, then the powder cream or foundation—and the pores will no longer clog. Clogging is not due entirely to external application. Impurities in the blood stream, faulty dieting, all contribute to fill the pores with waste matter. That is why the cleansing ritual is so vital.

A lovely girl returning from years spent abroad, using water with oatmeal for washing, never soap; a foundation cream and face powder; yet never achieving that 'finished' powdered appearance she envied her friends. A flakiness insisted on showing through her powder, and giving her a rough surface.

Oatmeal is drying, and foundation creams, if they are matt creams, are not exactly lubricating. So that day after day the skin surface is treated to a drying process—which produces a flaky appearance. A nourishing skin food used at night, with massage movements—preferably a skin food with a lubricating oil base—and a cleansing cream applied immediately after the oatmeal treatment and before the foundation, *must* counteract this dryness. So an ideal beauty routine is created—and a subtle, pleasing difference in the complexion surface.

A stage celebrity of maturer years who is an even greater personality in her home—having trouble with her feet.

Regularly she bathed them, after the theatre, using bath powders, water hot as she could bear it, and then to bed. And still her ankles refused to be slenderized.

Corrective bath powders will draw forth impurities, but seldom do they reduce ankle measurements. Better to treat the ankles to massage—deep, pressing massage, bringing up the fingers of both hands from behind the heel to the calf. Lifting away, and beginning again using a slenderizing cream or lotion. Dancing too, has its secret way of keeping ankles shapely and tender. Electric massage, vibro-massage—these things are for ankle beauty, as well as stimulating foot circulation.

Your age may be something you have chosen to forget—it may be something you are proud to remember. But when you take time and trouble over the beautifying of your skin, keep the sum total of your years before you as an index to the sort of treatment you most need.

At eighteen you have little need of massage, and no use for muscle oil. Your skin is fresh, sparkling and healthful. And while you won't like to imagine what it will resemble at thirty-five, take the safest beauty path, and keep it *clean*. Whatever else you do for your skin, see that the pores have no chance to clog or to stretch. Because you are gloriously eighteen, don't be reckless with your skin surface. Take care not to have it blistered by sun or wind, or roughened. It may be able to take care of itself now, but it is going to suffer for recklessness, later on. And later on you are going to demand just the same sort of vivid, healthful skin, with a veneer of whatever sophistication you have gathered with the years.

At eighteen, don't begin to use a powder-puff without first applying some sort of foundation. Whether it is a cream, or a liquid powder, a waterproof base, or a foundation lotion, make a rule of it *before* your face powder. Otherwise you will begin that clogging of the pores which

mar's complexion loveliness. Be sparing with your cosmetics, and let the natural brilliance of your eyes go free of heavy mascaras. You won't need them.

Choose perfumes which are light, easily fading. Never exotic ones. For many of you cologne is adequate since it is fresh, astringent and sharply defined. You will be changeable with your perfumes—experimenting still, but as long as they are never mixed, you will be forgiven.

At twenty-five, with a span of seven years behind you, adopt a beauty treatment which concentrates on make-up. At twenty-five you can afford to vary your lipsticks, morning noon and night, frame your eyes, and tone up your hair. Introduce copper glints to hair which is darkly brown-gold to the fair. Keep your hair well shaped to the head, whatever its style. Twenty-five seldom permits of fluffiness, and at this age the hair expresses that sense of good grooming.

The skin needs care, but seldom correction. Particularly during the summer months, use protective creams to prevent sunburn which fades to sallowness. It is seldom easy to remove.

At twenty-five you will know exactly what foods suit you. Keep to these faithfully, and cut down starchy foods if there is a disposition to add inches to the waistline.

Look after your hands. At this point in life, your hands should be faultless, white, unlined, with the nails immaculate.

Take a little more rest when opportunity offers. The nerves become ragged with overstrain, and then it is that hair beauty suffers.

Are you thirty-five, the first essential of your beauty care is *massage*—expert massage achieved by a masseuse or with your own deft finger-tips. And make your massage a matter of rotating movements and upward movements, all the time. Lightly, encouraging the circulation, bringing a glow right up to the skin surface.

Look after your eyes. Leave a little muscle oil about

them when you retire—not more than enough to make the skin above and beneath them luminous in appearance, and quite sufficient to prevent the acquisition of those fine wrinkle-lines which delight in a dry, sensitive skin surface. Make up to your best features—at thirty-five you will be well aware of them. Enhance the best and disguise the most unlovely. Be courageous with your hairdressing.

Use an astringent regularly to keep the throat-line white and firm and the pores closed. Pat it in each morning, after your cleansing cream. Once a week make a ritual of a beauty mask—either a herbal, bleaching or toning mask.

Use an eye lotion regularly, to keep the eyes fresh-looking and wide awake, and avoid any tendency to strain by placing small pads of cotton wool over the lids whenever opportunity offers—pads which have been dipped in warm milk or diluted cologne or eye lotion. All of these have a beneficial effect on your eyes.

Take care of your 'tummy' contour. At thirty-five it believes in making itself apparent. Exercise each day, for only ten minutes, but be sure that you are performing corrective movements, and not mere physical jerks. Keep the 'tummy' flat, and slim above the waist. That is where it matters.

Keep your hands immaculate, at thirty-five, and as unlined as circumstances will permit. Treat them just once each day to massage with a cream jelly or milk of almonds, from the finger-tips downwards. And while you are massaging, keep your hand in an upright position from the wrist. Your manicure too, should be a matter of pride and prejudice with you. Keep your nails shapely, clean and polished.

Are you forty-five, or more, *and* more, look to your figure as well as to your face. If for any reason you are disinclined to exercise, consider the medium of baths. Aerated baths soothe and exhilarate the skin surface; foam baths provide a 'foam' of air bubbles; Vichy and wax baths relieve the system of uric acids. The wax baths too, draw

off body poisons in the form of perspiration under the 'skin' of hot wax, and have a slenderizing effect only where it is necessary to slenderize.

And your face. I have had the pleasure of meeting women who confess to sixty and seventy, yet appear years younger.

There is a tendency, then, to experiment, even as you do at eighteen—and much more vigorously. But experiment with the ageing skin surface should be restricted to corrective creams. Find which makes the most satisfying difference to texture and colouring, and persevere with it. One jar of rejuvenating cream and then a relapse to cold and vanishing creams will not *keep* your skin youthful.

Have you to admit to wrinkle-lines—and you cannot for ever elude them—soften them with your nightly care and your daily make-up. About your eyes, if they are inclined to darkness or 'rings'—use a mere suspicion of rose-tinted face powder to disguise them. And make a twice-weekly habit of eye-pillows which are composed of herbs and lift out those shadows. If your eyes are loosely wrinkled or the skin beneath them sagging, use a liquid foundation rather than cream. This is also disguising in its effects.

Make up lightly and discriminately. Choose near-natural cosmetics and be sparing with them. You may be extravagant with your face powder, because when your face has surrendered its youthful bloom, your face powder must achieve the effect for you. Choose a face powder without orris root in its composition.

Make a nightly rule of the nourishing skin food particularly on the throat, and exercise the throat daily by turning the head to look over first the left shoulder, then round to the right. Throw the head back as far as it will go, and move again, from left shoulder to right. If you are inclined to underweight rather than overweight, at forty-five, apply a muscle oil, or warm almond oil, before your skin food, to prevent the drawn appearance which oft betrays the advancing years. And adopt a cream

which will build up the tissues and supply valued and essential oils to the complexion surface.

In the calendar of beauty there is no time limit. Suit your beauty treatments to your years. Vary them with the seasons, and you will discover a subtle delight in making beauty a quality enhanced by age. Personality develops with age only if it is cultivated and enriched by experience. Charm comes with an understanding of all that is finest in life, even though it means the surrender of illusions. Beauty can be developed beyond the bounds of youthfulness with a little of that cultivation, understanding, and an appreciation of every aspect of personal loveliness . . .

CHART ONE

What you are and what you should be:

Date	Height	Waist	Hips ¹	Chest
				-

¹ At widest point.

CHART TWO

What is your colouring:

Build	Hair	Skin Colour- ing	Eyes	Brows	Mouth

Suggested colour harmony:

Lip- stick	Rouge	Founda- tion	Powder	Eye- shadow	Mascara

CHART THREE

What is your type of skin:

Greasy skin	Dry skin	Hands	Blemishes
<p>Suggested preparations Manicure nail enamel and Correctives:</p>			-

IF, AFTER READING THIS BOOK, YOU WOULD CARE FOR
ELISABETH ANN TO FILL IN ANY OF THE CHARTS OR
ADVISE YOU PERSONALLY ON ANY ASPECT OF BEAUTY,
YOU ARE INVITED TO WRITE HER C/O THE PUBLISHERS,
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